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Linda DeMarco was elected next year's junior class president this week. She upset incumbent president Kenneth Chester by two votes.

## Journal takes second in SDX

The *Suffolk Journal* received two awards last weekend at conventions in Hershey, Pennsylvania and Amherst.

In Hershey, the *Journal* was awarded second place for Best All-Round Student Newspaper in the Northeast by the Society of Professional Journalists — Sigma Delta Chi, Region One Division.

The *Journal* finished behind the *Daily Collegian* of Pennsylvania State University while last year's winner, the *Ram* of Fordham University, New York City, finished third.

In last year's competition, the *Journal* finished third behind both the *Daily Collegian* and the *Ram*.

Region One of the society consists of New England, New York, New Jersey, Delaware, and Eastern Pennsylvania.

The society's award puts the *Journal* among the top 25 college newspapers in the country.

*Journal* reporter Victoria Fiske was awarded for Best News Writing by the New England Association of Collegiate Journalists at a conference at the University of Massachusetts at Amherst.

Fiske was lauded for a report which appeared in the February 24 issue of the *Journal* entitled, "Sex counselor barred from campus," which reported the administration's rejection of an on-campus sex health counseling center.

in  
this  
issue

Special ARTS  
supplement

where our critics jump  
on the nation's music-  
go-round

and in **campustyle**

a closer look at  
**The Battle of BU**

## DeMarco wins upset over Chester in junior class presidential race

by Ed Coletta

Sophomore President Ken Chester was defeated in his bid for junior class president as Linda DeMarco beat the two-time incumbent by only two votes, 38-36.

The sophomore class also voted out two incumbent representatives, Kevin Scott and Tom Marden.

Freshman Representative Vincent Conte ousted incumbent Lissa Pancare for sophomore president. Conte received 77 votes while Pancare garnered just 56.

Freshman Vice President Ingrid Pagliaro was also defeated as Tom Keaveney beat the incumbent by only two votes.

Elections were held late last week and early this week.

DeMarco, a Crime and Delinquency major, knew that the election would be "really close."

"The main reason I ran for president was because I wanted to get involved," she stated after the victory.

DeMarco stated that her number one priority as president will be to help make the new building on Ashburton Place a reality. She hopes that a pub can be incorporated into the plans of the new building.

Chester took his first loss in the political arena hard, but extended congratulations to the new president.

"I guess the best person won," he stated. "I invested two years in the SGA, and I could have been the treasurer next

year. But still, how could a last minute candidate win?"

Chester said that he will "definitely" ask for a recount, and should the final tally stand, he would probably still be involved with the SGA in some way next year.

Conte was confident of gaining the office of sophomore president, but knew that he would be given a run for his money by Pancare and the third candidate, Mike D'Amore who got 45 votes. Conte felt that the jump from representative to president was important because the sophomore president, as well as the junior, senior, and SGA presidents are all automatically members of the powerful College Committee (a subcommittee of the Board of Trustees).

The number one priority for Conte is the new building. "The new building is the big thing," he said. "The more people on it, the better. I think that we have a good chance for a pub, and we'll try our best on getting some sort of athletic facilities."

The senior class elections also produced a mild surprise. Two new-comers to the political scene, Mark Sutliff and Dean Kiklis, were the top vote getters for representative, while incumbent representative Richard McCarthy was defeated.

Sutliff received 73 votes, Kiklis 70, incumbents Carolyn Powers and Herbert Collins had 61 and 60, respectively, and

McCarthy got only 55.

Robert McCarthy was more successful than his brother Richard. He was one of four persons elected for junior representative. Steve DaCosta topped the ballot with 62 votes, followed by Pam Halloran with 56, incumbent Joe Paluzzi with 40, and McCarthy with 39. Incumbents Scott and Marden received only 37 and 32 votes, respectively, while Ron Zeccardi got 35 votes.

Freshman Dan Doherty topped all candidates by receiving 119 votes in being elected as a sophomore representative, outdistancing a field of nine candidates. Ursula Pino followed Doherty with 97 votes, Kathy Smith with 95, and Mary Singleton with 78.

Sutliff described his victory, and the victory of Kiklis, as a message from the students that they want "new, fresh blood" in office.

Sutliff stated that he would like to get more students involved in the issues which concern them. "Most students are not aware of what's going on in this school," he said. "We have to recruit students to become involved, to take an active role in what is happening at Suffolk."

Kiklis stated that he would give 100 percent in carrying out his duties as a representative. "I've worked hard the past three years for this school," he explained.

see elections page 5

## Suffolk loses money in fund raising

by Jerry Healy

Suffolk University spent approximately \$226,000 in an effort to receive gifts that amounted to only \$152,397 during last fiscal year (July 1, 1976-June 30, 1977) according to a copy of Suffolk's Form 990 that was filed with the Public Charities Department.

This implies that Suffolk lost \$74,160 in a fund raising effort last year. However, Internal Revenue Agent Frank Horvitz explained that these figures are misleading.

The money that appears to be "lost" on the Form 990 should be interpreted as an investment, said Horvitz. It is because returns from a fund raising campaign of one year may not arrive until the next year "or even later," said Horvitz.

Horvitz cited Holy Cross as an example. During the first year of a five year campaign Holy Cross invested close to a

million dollars in fundraising. That year the return contributions were minimal, stated Horvitz. It was not until three years later that the money received from contributions revealed an increase over the money spent to gain these gifts.

Suffolk University's Director Development Frank Whitson explained that Suffolk does not work on a long term schedule, yet the same principal does apply.

Whitson cited two new programs that went into effect last year. The two programs deal with organizing alumni. The organizing took place in Washington D.C. and in Florida.

Vice President and Treasurer Francis X. Flannery referred to the money spent for these programs as "seed money." Flannery explained that first a list of alumni from a certain area is compiled, then a chairperson is sent to this area. The chairperson will organize an alumni

function where a speaker will attend. Part of the speaker's lecture will include the needs of Suffolk.

It is from the money spent in this fashion that future prospective contributions to Suffolk may be gained.

Whitson explained that the programs financed by Development Department and the Alumni Affairs Department are showing the effects of the money spent last year.

Compared to last year's figures there has been a 38 percent increase in funds received from the college alumni and a 46 percent increase in funds from law school alumni up to the point last year.

Whitson said that Suffolk would at least "break even" in gifts received by next year as opposed to money spent for receiving gifts. Also Whitson anticipates growth in the following year.

Alumni Affairs Director Ellen Peterson explained that another reason for the apparent deficit in fund raising last year can be attributed to changes in the Alumni Affairs office.

Until two years ago all alumni affairs were organized by one group. Now there are three separate groups (Law School Association, General Alumni Association, and MBA/MPA Association).

Most alumni affairs are planned to support themselves. However, since the groups did not have experience, "we did run into some problems," said Peterson.

Peterson explained that until these groups are completely organized and have more experience. Peterson also said that earlier this year the Law Alumni sponsored a successful function where 600 guests attended.

But the majority of the money from the Alumni Affairs Department that goes towards fund raising is spent in mailing and printing fees, said Peterson. This includes items such as invitations to affairs and the Alumni News Bulletin (a quarterly newspaper sent to alumni).

Flannery said that there are other ways to raise money outside alumni. He said that plans are now being made for a "capital campaign." Suffolk's first "capital campaign" (1965-1966) raised over 1 million dollars. This money came from corporations, but "you can't go back to them every year," said Flannery.



Rowers enjoy spring workout on the Charles River in front of the Esplanade.



# Insurance payments raised, faculty and staff object

by Mark Murphy

A raise in insurance payments in the faculty insurance plan has met with opposition from faculty and staff members.

Last week a petition signed by members of the Suffolk clerical staff was sent to President Thomas A. Fulham. The petition protected the raise (five percent (15% to 20%) in payments. A memo signed by Law Professor Alfred Maleson was also sent to Fulham. Maleson would not comment.

Vice President and Treasurer Francis X. Flannery attributed the raise to "the rising amount of claims and costs."

"There are certain conditions which dictate a raise such as this. For example, we just gave the employees a seven percent wage increase. They didn't complain when they got that. But I guess that if someone has something that you are trying to take away, they will sign a petition," said Flannery.

"When I first came to work here, it was guaranteed that we (employees) would receive both an automatic pay raise and free health insurance. Although they may have given us the pay raise, they didn't keep their promise on the insurance," said an employee who wished not to be identified.

The employee also feels that certain parts of the policy, which is run by the John Hancock Life Insurance Company, are not beneficial.

"Any claims we make that are under \$100 are not covered in the policy. The majority of doctor bills you pay are under \$100 anyway. We might as well pay for our own doctor bills. It would probably cost us the same," said the employee.

Debby Moughan, receptionist in the business school, agrees with the employee.

"All I know is that the paid insurance was a guaranteed benefit and now we have to pay it. Since we have to pay this, then we should be able to select the company that we do business with," said Moughan.

Karen Hall, a secretary in the business school, feels that the plan is not good.

"For the coverage and price involved in the plan, it's not good. If your claim doesn't exceed \$100, you get nothing. For the little things which you really go through over the course of a year, the plan doesn't pay for it," said Hall.

Hall agrees that Suffolk employees should have the option of going to another insurance company.

Flannery thinks that the plan is good.

"When looking for an insurance agency, we test the market. Several different companies bid, and we take the best overall company in terms of coverage and cost. John Hancock was recommended by an expert we hired to look at the bidders. As for the \$100 minimum, that had to be in-stated to keep down the number of claims. Also, we play a higher share of employees' insurance than any other university around. If the employees don't like what they are getting through John Hancock than they can go on the Harvard Medical Plan," said Flannery.



Students congregate outside Donahue building as firemen respond to bomb scare.

Hall said, "The Harvard Medical Plan is a good one. It covers everything. However, most of the people who work here can't afford it."

The John Hancock plan covers most hospital charges under what is called a Hospital-Surgical plan. This covers room and board, surgery, and other hospital related expenses. The plan does not cover dental work, eye examinations and glasses, non-surgical work by physicians, duplicate charges, general physical examinations, immunization vaccines, and routine infant checkups.

Fulham feels that the policy is good and that the raise in payments was justified.

"The raise was not complicated or punitive. Our main objective was to balance the budget, and raise was one of the ways to do it. We have to control the cost of the university to stay within tuition. After all, the main purpose of an administrator is to balance the budget," said Fulham.

A faculty member who wished to be unidentified said, "One problem with the plan is the way it handles families of employees. As it stands now, a person with only one dependent has to pay the same amount as a person with several. That isn't right."

Roger Shawcross, a professor in the business school who teaches insurance, feels that the John Hancock plan is not different from other plans.

"I think you'll find that most people don't really understand medical insurance policies. The policies are very complex. When you get down to it, the John Hancock plan is not very different from others. For example, most health insurance plans won't cover a normal physical examination. If they did, people would go in for examinations whenever they felt like it. There would be too much opportunity for abuse. Dental work and eye examinations usually aren't covered under normal plans either. It's very common for insurance agencies to charge an equal amount to people with different numbers of dependents," said Shawcross.

## False 'bomb' causes alarm

by John Terra

A bomb scare last week resulted in the evacuation of the Archer and Donahue buildings, and calling the Boston Fire Department Bomb Squad and the Boston Tactical Police Force.

At 9:50 a.m., switchboard operator Jane Scherban received a call from what she said sounded like "A young white male." According to Scherban, the caller said, "You'd better call the Boston police. There's a bomb in Archer 24, scheduled to go off at 10:30."

Suffolk University Policeman Patrick Cappola assisted in the evacuation. "I was off duty, when Chief Ed Farren told me to evacuate the building. Officer McKnight helped me clear the building out. Everyone left quickly, the evacuation went off smoothly."

The "bomb" was a shoebox stuffed with newspapers, and held together with friction tape. It was disposed of in a Boston Police car.

## Correction

The April 14, 1978 Journal reported that State Superior Court Chief Justice Robert M. Bonin was a part-time law school professor. The article should have read Bonin taught one course part-time last semester.



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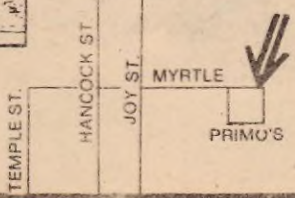
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# Debating Society a winning team

by Debbie Matson

Three Senior class members of the Walter M. Burse Debating Society have been honored with 110 awards between them during their years at Suffolk.

They represented Suffolk University for the first time at the Delta Sigma Rho-Tau Kappa Alpha (DSR-TKA) National Forensic Contest held at the University of Illinois last month. The contest has been held for 30 years.

Brian McNulty (Government, '78) competed in persuasive speaking and oral interpretation of poetry. John Ryder (Government, '78) and Brian Greeley (Speech, '78) participated in two-person debating. Ryder also competed in extemporaneous speaking and Greeley competed in persuasive speaking.

Greeley and Ryder made it to the first elimination round. After an eight-round tournament, their score was 5-3 in their favor. McNulty came in second and third places in the three rounds of individual events.

Schools from all over the country participate in the contest. The DSR-TKA requires that a student be a junior or senior with at least a 3.0 average and at least two years experience in contest speaking.

Ryder has been competing for four years in debate and extemporaneous speaking. He became involved in debate as a freshman while taking a speech course at Suffolk. "I was in a Public Speaking course. I guess I impressed the instructor enough." The professor then brought him to Dr. Allan Kennedy, Chairman of the Speech and Communications Department and he began debating.

Ryder has won over 30 awards. He has traveled all over the country, as far west as California and as far south as Georgia.

His most memorable and exciting event was a two-week stay in California in January 1977.

Debating has not been an easy task, said Ryder. It requires rehearsal, research, and "lots of preparation" on one topic.

Nervousness is no problem for Ryder. He is able to handle it after much experience at public speaking.

The tournament was a final one for Ryder. After graduation in June, he hopes to find a job.

In the DSR-TKA tournament, Ryder and Greeley debated on a national topic — U.S. law enforcement agencies should be given significantly greater freedom in the environment and/or prosecution of felony crimes.

In the eight rounds, Ryder and Greeley took the affirmative and negative sides four times, presenting various cases such as drunk driving, organized crime, and child abuse.

Greeley has been involved in speech for nine years, since high school, and he has won over 50 awards. While at Suffolk he has been debating for three years. His partner has been Don Orcutt. Greeley credits Orcutt for his success. Greeley says that he would never have received the recognition if it had not been for Orcutt.

Greeley says that "debating is so much work" he can spend 30 hours a week researching and preparing. He also says that "debate is not the real world" and that "you can make assumptions," so being put on the spot in a debate has not been a problem for him.

He has enjoyed touring the country. His most memorable tournament was in February 1977 when Orcutt and he won the JV Nationals at Kent State. It was an open invitation debate in which 30-40 teams from all over the country participated.

Greeley has been able to keep any nervousness pretty much in control. He says that "you get used to it," you have to remember that everyone is nervous. He says that he pretends that he is somewhere else and he plays "mind games" to help prevent nervousness from showing. Being a "ham" has likewise been beneficial for him.

McNulty has been debating for a year and has been involved in individual ev-

ents for three years. He has won 29 awards.

He became interested in speech in his sophomore year when he took Oral Interpretation. He says the Walter M. Burse society is "a socially alive group." His professor thought he would get along well in the society.

In the tournament, McNulty competed in two events. He did a persuasive speech on hospices, hospitals for the terminally ill, speaking in favor of them. He also read a poem, "The Last of the Narwhal."

His plans for the future are to go to law school. He has been accepted at Suffolk and he is waiting to hear from BU.

One amusing experience he recollects occurred at his last tournament held April 1 at Emerson College. As he was accepting a trophy, Ed Raleigh, the coach of speech turned to him and said, "So McNulty, you're hanging up the old mouth."



Suffolk debaters (from left) Bea Botelho, John Ryder and Brian McNulty display some of the hardware the society has taken home this year.

## Sexism at Suffolk U. committee reports

by Steve Finn

The Committee on the Status of Women at Suffolk feels that there are elements of sexism at the University.

The group has recently published a brochure dealing with this subject, noting that, "The committee has been made aware by students and faculty alike that there have been instances of sex discrimination in the classroom curriculum and in academic advising."

President Thomas A. Fulham, who created the committee in 1974, has endorsed the brochure as a device "to eliminate potential sexual discrimination in the classroom and the curriculum."

Committee Chairwoman Maria Bonaventura said that the brochure, entitled

*Sexism in the University: Curriculum*, was written as a follow up to a 1975 report filed by the same committee. "In that report," said Bonaventura, "we used statistics and admission and placement records to determine the role of women as students and in faculty, clerical, and administration positions of the University."

"The report was widely distributed throughout the University at the time," she said, "but not too many people seem to know about it."

The brochure itself, according to Bonaventura, was written as response to a progress report released in October of 1977. This progress report was an evaluation of changes that had occurred as a result of recommendations made by the com-

see *Sexism* page 12

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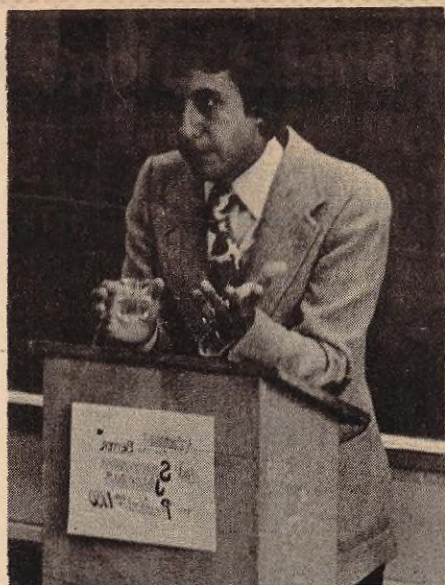
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# Len Berman: reports sports to please non sports fans

by Terry Goggin  
Len Berman, WBZ TV's sportscaster on Channel 4 says he "makes a conscious effort to tailor his newscast to non-sports fans."  
Berman, who spoke at Suffolk this week, also is a sports commentator for the Celtics on Channel 4. He said that he caters to a general audience, because only 33 percent of the people in the United States are avid sports fans.  
Berman became interested in sportscasting when he announced the scores of a Syracuse University football game dur-

ing his first broadcast for the school's radio station.  
He felt that his interest in sports, and radio led to his career as a sportscaster. "The rest is history," remarked Berman, who has worked with Channel 4 for the past five years.  
He starts preparing for his newscast early in the day after he reads the paper. Later on he selects the best highlights and writes about them. He says that sportscasting is an "ongoing job." He reflected, "Sometimes the big news is made at 11:01 in the late newscast, while at other times



## SGA working for tuition credit plan

by Bob DiBella  
The Student Government Association is working on a new tuition payment system in which students will be charged by the credit hour.  
Junior Class President Gerald Lamb, chairman of the Investigation Committee, said his committee will work to get students and faculty members to support the plan. He said that it is not fair for students to have to pay full tuition if they take four courses and not five. This new system, he continued, if adapted, will equalize tuition charges by having each student pay for only courses that he takes.  
University Accounting Comptroller Michael Dwyer said that to adopt the plan, it will have to get the support of more administrators. Also, it will have to be established how much this plan would affect tuition which will not be known until more statistics are processed.  
Both Dwyer and Lamb agreed that it will be a while before a decision will be made.  
Lamb also presented sample copies of the Student Service Guide. The book is 16 pages long and was compiled to show student services available at Suffolk. Its contents include information on the Athletic Office, the bookstore, the University Counseling Center, the Dean of Students Office, the Financial Aid Office, and the SGA. The guide will be distributed to students next fall.  
In Other Action:  
— William Sutherland and Thomas Elias announced that the Course Evaluation program was "a complete success," and that they are pleased with the cooperation they received.  
— Carolyn Powers announced that a survey for an athletic facility will be distributed and the SGA voted that ID's will be on the survey.  
— Kevin Scott announced that 18 people had been certified in the SGA's CPR program.

TV 4's sportscaster Len Berman says he tries to cater to the general audience as well as the avid sports fan.

nothing exciting happens."  
He asserted, "The number one issue I deal with every day is trying to be responsive to what the viewers want to hear."  
Berman emphasized that sports must be geared to entertaining the viewer, rather than bogging him down with technicalities.  
"I don't live and die on whether the Bruins win. At other times I find sports gratifying. I don't overdo sports, or understate it."  
Berman said that a sportscaster should not berate the home teams if he wants to be popular with local fans.  
"If you are going to sell out your team, you aren't going to last long," he exclaimed.  
"I don't do interviewing for interviewing's sake. A person may be a great shortstop, but they might not have anything interesting to say. Sometimes I just hand the microphone over to the athlete and let him do the talking," said Berman.  
Berman said he never asked a player what type of pitch he pitched. He stressed that a good interview delves into the athlete's thoughts and feelings.  
see Len Berman page 12

## up temple street

**FRIDAY, APRIL 28**  
1:00 - 2:30 — Sigma Delta Chi initiation F338B  
**SATURDAY, APRIL 29**  
9:30 - 5:30 — Pres. Conf. Rm. Women's Program Center presents its last assertiveness training Seminar sign up in RL-20.  
**SPECIAL NOTICE**  
Suffolk Theatre Co. presents Reality Theater in a special Encore Performance of Jon Lipsky's "Beginner's Luck, Sunday, May 7 at 8:00 p.m. Aud.  
Suffolk Theatre Co. and C.T. Productions presents premiere of "The Marlowe Show" previewing June 6.  
**CLUBS AND ORGANIZATIONS**  
**TUESDAY, APRIL 25 1:00 to 2:30 p.m.**  
F134 A Chess Club  
F134C Gamma Sigma Sigma  
F338 A & B SDX Speakers Communications week  
F407 New Directions  
F430 A & B Moliere Week  
F603 Presidents Council  
F636A Student Government Association  
A24 & 24A Walter M. Burse Debating Society  
V352 Self defense course  
**THURSDAY, APRIL 27 1:00 to 2:30**  
F134A Chess Club  
F330 TKE  
F337 Chemistry  
F338B Women's Progress Center  
F430A Psychiatry Club  
F430B History Society  
F603 Political Society  
A24 & 24A Walter M. Burse Debating Society  
Any club or organization that wishes a notice printed in UP TEMPLE STREET should submit copy to the Student Activities Office by 1 p.m. Tuesday.

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## You are cordially invited to attend the Annual Recognition Day Ceremonies

Thursday, May 4, 1978  
1:00 p.m., Suffolk University Auditorium

Awards will be presented to full time undergraduates in the following categories:

Delta Alpha Pi Academic Honorary  
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Achievement Citations  
Special Awards  
Highest Class of College Honors  
Athletic Awards  
Who's Who in American Colleges and Universities

Reception Following  
in President's Conference Room



# editorial

## What value hath the Joint Statement?

commentary

by John Sullivan

When notice came, following publication of the *Journal's Parody Issue*, that the Publications Selection Committee (PCS) would meet to determine if a breach of the Code of Ethics of the Society of Professional Journalists had taken place, the initial reaction was one of confusion.

The committee had been asked to be convened via a memorandum from President Thomas A. Fulham addressed to the editors of the *Journal* with a carbon copy sent to Dean of Students D. Bradley Sullivan, committee chairman. Though the memorandum was dated April 3, a Monday, it did not arrive at the *Journal* office until late the following morning (April 4), shortly after Fulham spoke to Editor-in-Chief Philip Santoro.

At that Tuesday morning meeting, Fulham told Santoro that he thought the *Journal* had not violated either the Code of Ethics or libel laws, but that Santoro should "expect flak" from women on campus. When Santoro walked back to the *Journal* office, the letter from Fulham, which contradicted his statements to Santoro, was waiting.

### Guessing games

This episode set the stage for the confusion that was to follow, and paved the way for an endless string of guessing games, strategy sessions and unanswered questions. What could the President mean? Was the calling of the committee a "show?" Should the *Journal* get a lawyer? Would it present a defense? What were the charges?

For clarification, the *Joint Statement on Student Rights, Freedoms, and Responsibilities*, a one-year-old document that codifies student rights, was consulted. The *Joint Statement* determines the procedures of review to be followed by the PCS. Upon reviewing the document, it was clear that the *Joint Statement* had been violated in several instances.

For example, the *Joint Statement* says that "Any member of the university community who feels personally injured by conduct of a student editor . . . he/she deems to be in violation of the Code of Ethics . . ." may request that the PCS be convened. In his official written request that the meeting be convened nowhere did Fulham express the feeling that he was personally injured, and his conversation with Santoro shows explicitly that he did not feel the Code of Ethics was violated.

Moreover, the accused person should be notified "promptly, in writing, of the reasons for the proposed disciplinary action with sufficient particularity and in sufficient time, normally seven school days, to prepare for the hearing," according to the *Joint Statement*.

This procedure was not followed, as the *Journal* never received particular charges, written or otherwise. The only written notification from the committee arrived on April 7, three school days prior to the hearing, and merely reiterated the President's request as well as outlining pertinent sections of the *Joint Statement*, concerning disciplinary procedure.

### No defense

After much discussion, and because of the recognized violations of the *Joint Statement* and Fulham's assurances that there was no need to bring in a lawyer or the outside media, it was decided that the *Journal* would not present a defense. If the committee attempted to present evidence at the hearing against which the *Journal* would have to defend itself, Santoro would point out the violations of the *Joint Statement* and ask that the committee be dismissed. It was decided a lawyer would not be necessary. This, it is now all too clear, was a mistake.

The events leading up to the April 13 hearing produced a feeling of disbelief that such an important matter could be so shoddily and off-handedly treated. What occurred in the hearing stunned the senses. What had, up to then, been looked upon as a trial of the *Suffolk Journal*, suddenly became a trial of the *Joint Statement*.

Sullivan convened the open hearing and announced that no cameras would be allowed. Santoro asked that the committee be dismissed citing the *Joint Statement* violations. His protest was shuffled aside and the hearing continued. Vice President and Treasurer Francis X. Flannery, acting as prosecutor, stated he would prove there was a violation of the Code of Ethics, under the section of fair play in news presentation, over the objection of one committee member who said the *Parody Issue* was not news but a special article. Flannery then admitted he did not know the legalities of the Code.

The vice president then presented his "witnesses," persons who had letters published in the April 7 *Journal* concerning the *Parody Issue*. A further request by Santoro that the committee be dismissed was denied. Prosecution done, the chairman asked for the defense. Santoro requested that he have time to get a lawyer. The request was denied. The committee voted by secret ballot and decided by majority vote that the Code had been violated. It would meet April 18 behind closed doors to determine punishment.

### A Tragedy

At the April 18 meeting, the PCS rescinded its earlier vote and decided that the *Journal* had not willfully violated the Code of Ethics. And that is where the matter stands. No punitive action. No censure of the paper. No removal of the editor-in-chief. Those threats are no longer relevant, and the heat, as it were, is off the *Journal*. What remains is a document of student rights that is not worth the paper it is written on.

Therein lies the tragedy of the weeks following the March 31 *Parody Issue*, a tragedy which few people seem to realize, and in fact was slow to dawn on those involved. Prior to the April 18 meeting the *Journal* prepared an appeal to the President, of the committee's original decision that listed five areas in which the *Joint Statement* was violated. Another source found 16 specific instances where it was breached.

Be they the editor of the campus newspaper or a student auditing one course, the *Joint Statement* was the only protection students had from an administration that continues to hold them under thumb. The events of recent weeks make it all too clear how fragile are the rights of those students, whether concerning the First Amendment protection of free expression or assurance of due process.

The *Joint Statement* took eight years to put together and two weeks to tear apart. This, a document that the Trustees themselves had okayed. A school that does not recognize a statement of student rights that its Board of Trustees has approved leaves one with the sick feeling that comes when the last thing worth believing in is shattered.

Now with the controversy over, summer approaching and seniors about to graduate that feeling will disappear and be forgotten. Students returning next fall will likely forget what has occurred. The issue will disappear until the next time the *Joint Statement* is tested. In the meantime, the erstwhile document of student rights will continue to look impressive in the Student Log presented to incoming freshmen who don't know better.

### . . . elections

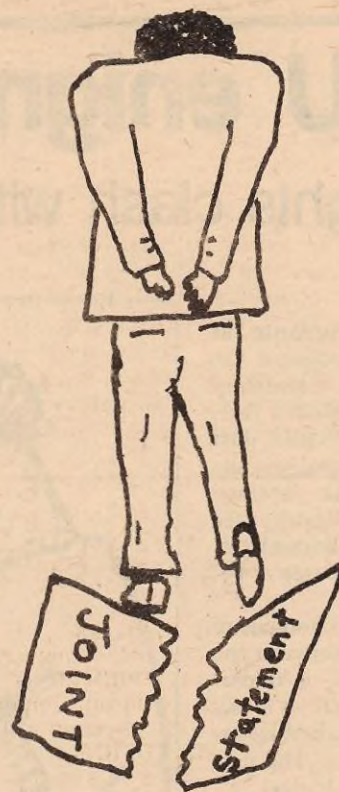
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"And I will keep working hard as a rep for the school and the students."

Collins also saw a trend in the pattern of votes cast for senior representative. He felt that the voters were "definitely looking for new faces." He stated that his top

priority for next year will be to make people realize what the SGA really does for the students.

Powers labeled the senior vote as "very strange. I think this vote says something to us (the incumbents) about what is right and wrong with the job we have done," she stated.



John Terra graphic

## letters

### SGA people thank you

Editor:

As my term of office as Representative of the Class of 1980 draws to a close and my re-election bid unsuccessful, I would like to publicly thank all the members of this year's Social Committee: Monica Duffy, Carol Regan, Mary Beth Sullivan, Mary Sue Killey, Pat Iapicca, Sharon McCauley, John Nicolopoulos, Rock D'Errico, John Gardner, and SGA members Bill Sutherland and Vinny Conte for all their help and guidance that they have given me this year on the Social Committee, of which I was chairman.

I would also like to thank all the officers and members of the SGA, as well as all of you who supported me throughout the year for making my tenure such a pleasant and rewarding experience. I wish good luck to my successors and as for me, it's not good-bye, it's just see you later.

Kevin Scott

Editor:

Through this column, I would like to express my sincere appreciation to all those members of the class of 1981 for choosing me as one of their Student Government representatives. Also my thanks are extended to those who helped me in my campaign. I am looking forward enthusiastically to serving you in the upcoming year. Again, Thank You.

Daniel Doherty,  
Representative, Class of 1981

Editor:

I would like to thank the people who took time out to vote for me in this past election. Even though I was not successful in being elected Sophomore Representative, I really appreciated the votes that I received. I hope that in the next election I will be given the chance to serve my class. Thank you everyone who voted.

Carl Maccario

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Articles and opinions expressed in this newspaper are not necessarily those of the administration.

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## campustyle

# The BU enigma

## Students rights clash with administrative prerogatives

by Sandra Jeffries

Every year, full-time students at colleges and universities throughout the nation are required to pay a mandatory fee, ranging generally from \$20-25 a year, to support extracurricular activities. Just who should have ultimate control over the disbursement of such funds obtained through this particular obligatory fee (students or the university administration) has been a continuing source of debate at one local university.

At Boston University this difference of opinion has driven a wedge between the administration and a group of undergraduate students who are part of a collective which publishes a student newspaper called the *BU Exposure*. The university froze the collective's budget, allocated from student activity funds, during the 1976 Christmas break when the newspaper failed to conform to certain guidelines specified by the administration. These guidelines included pre-publication review by an approved adviser to prevent distribution of potentially libelous material.

### Time in the courts

On January 30, 10 members of the collective filed a lawsuit against BU accusing the defendants, President John R. Silber and Dean of Student Life Johan A. Madson, of violating their rights "to liberty of the press, free speech, and breach of contractual and equitable duties." Last week at Suffolk Superior Court, the collective lost its bid to get the administration to release the balance of the funds appropriated to them by the Allocations Advisory Board. Suffolk Superior Court Judge Alan J. Dimond felt the case was strictly a "policy dispute" between the university and the collective, and chose not to intervene in the matter.

Before last week's preliminary hearing, collective member Lori Bowman expressed optimism about the outcome of the *Exposure's* request for release of funds. "We think we stand a pretty good chance of getting preliminary relief," she said. "Our contractual rights have clearly been violated."

According to Emmet Grogan, also a member of the collective, last week's defeat means that there will now be a "fully-fledged trial which will probably run on for two or three years."

Although a prolonged court case could ultimately place an unusually heavy financial burden on both parties, it appears the university has obviously chosen principal over expediency. Grogan complained that the university seems to be willing to expend an unrestrained amount of money on this case "instead of just giving us \$5,500."

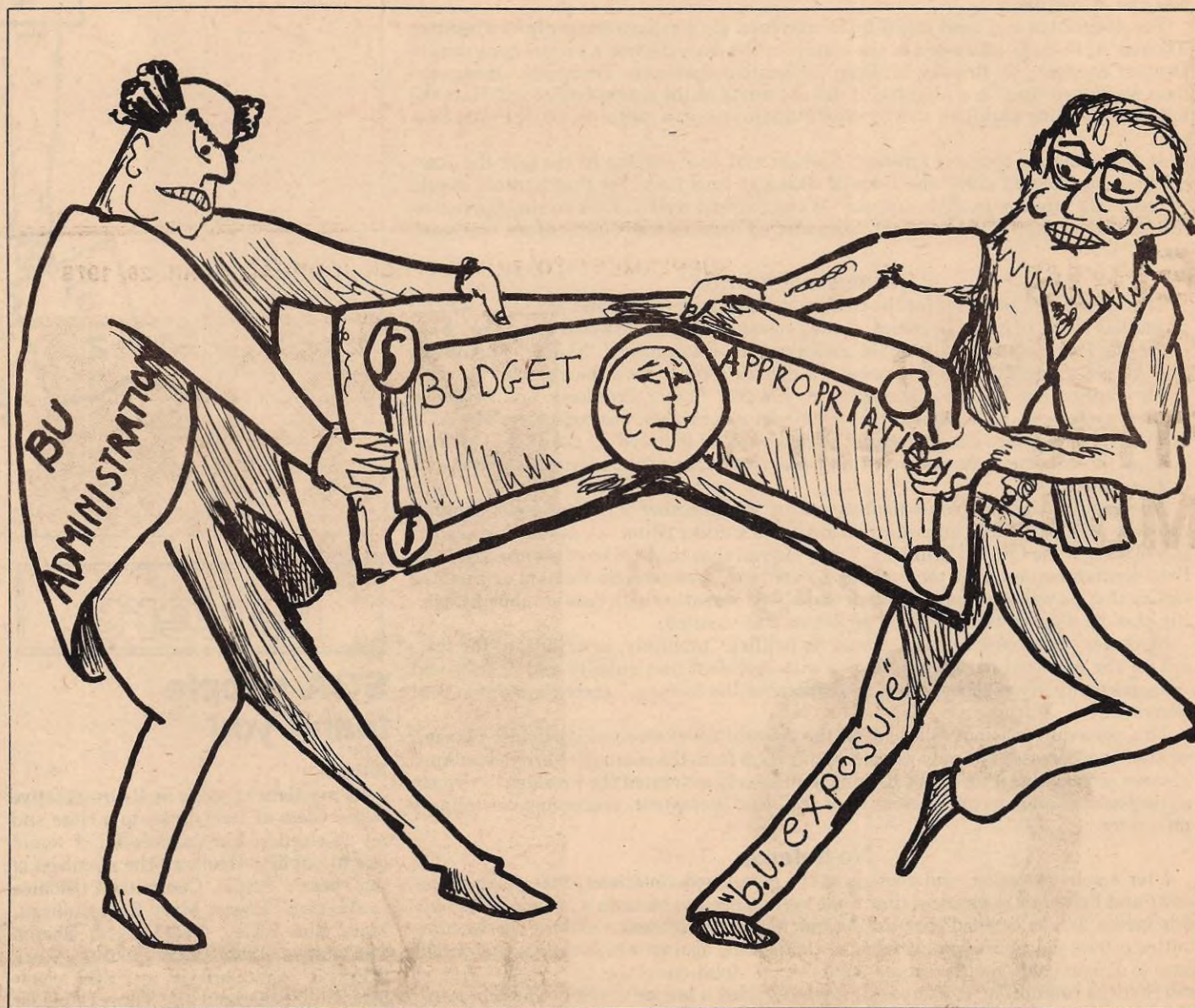
The university's response is that they see no reason why they should contribute to any in-house organ that habitually criticizes the administration, which the *Exposure* has done in a particularly hard-hitting, outspoken editorial style.

When the *Exposure* was initially proposed as part of the university's planned budget program, it was labeled the Student Union Newsletter.

BU Public Relations Director Wesley Christenson, said, the *Exposure* is not a newsletter. It is a propaganda newspaper from leftist individuals. He charged, "It's merely pamphleteering and propagandizing."

Bowman argues that the word "newsletter" and "newspaper" were used interchangeably during the negotiating stages for budget funds for the *Exposure*. "The definition of newsletter was their (the administration's) own," she said.

Student Government President Jeff Kornblau said, "The *Exposure* is a very, very explosive issue on this campus. It (the *Exposure*) is now a newspaper. Because they are a newspaper, the dean (Johan Madson) told the *Exposure* that they would have to follow the rules of BU. They would have to get an adviser in case they should print something that could be deemed libelous."



Steve Sciplone graphic

The *Exposure* did in fact get an adviser, but this too has involved a continuing dispute. The students chose Howard Zinn, a playwright, political scientist and teacher of constitutional law at BU. He is also a critic of Silber. Zinn agreed to work closely with the students but refused to act as a censor. He simply agreed to offer legal counsel when appropriate.

In a published statement, Zinn said the university asked him to censor the newspaper prior to publication... but he refused. Although the university maintained the paper had to have a faculty adviser "to ensure that no material which the adviser believes libelous will be published," Zinn said that a contract between the newspaper and the school "declares that the university is not responsible for anything the student organization publishes."

Bowman concurred with the contract agreement statement, adding "BU is using the argument that they are protecting themselves against some libel. The only people we would be libeling is them. They would be in a position of suing themselves if that is what they are worried about."

### National forefront

In March the *Exposure* received nationwide attention when it accused Silber in one of its editions of "extortion" in regard to the university's admissions policy to the medicine and law schools. The *Exposure* claimed the university had sold places in its professional schools to wealthy whites, effectively denying seats to minority students. The newspaper cited as its source a transcript of a 1973 meeting of the Select Committee on University Needs, a subcommittee of BU's Board of Trustees.

Silber called a press conference and publicly denounced the *Exposure's* story. He said they merely "published snippets carefully chosen to distort reality and provide a basis for their vicious and false use of the term 'extortion.'" Silber said, "Had the *Exposure* published the complete tape of the meetings, carefully noting such things as tone of voice and laughter, there could have been little ob-

jection except to an invasion of privacy."

The existence of a tape, however, has come under examination. Bowman charged, "The university keeps changing its story." She referred to a recent article published in the *Real Paper* which stated that Christenson had invited members of the press to listen to a tape. Later, when other members of the press requested a hearing of the tape, Christenson was reported to have said the tape no longer existed at BU. When Silber was approached about the tape, he was reported to have said the tape had not been located in the first place.

On March 31, Acting Dean of Boston University's School of Public Communication, Donis Dondis, addressed the Rhode Island Press Association in Newport, R.I. during which she spoke of the inherent problems of the student press. She said "We have two kinds of student publications that are published as newspapers on campus. One is the laboratory newspaper. These are a minimal problem; advisor-teachers offer a great deal of professional experience to the students. The other is the independent student publication... They choose to be independent because they wish to have all the prerogatives that professional journalists have, particularly freedom to say what they want. These independent newspapers very often operate without any input from either faculty or professionals, yet they have all the power of the press."

Dondis added, "Freedom of speech is a privilege, not a license. It is a towering power of the press; it should be used judiciously." She continued that this freedom of speech, when delivered into the hands of a student press, is sometimes abused. Dondis then referred to what she described as "an interest experiment in the freedom of the press, set forth by an independent student newspaper called *Exposure*." Dondis charged that the *Exposure* violated ethical journalistic procedure by not informing the accused, the university, of the charges before they printed them.

In responding to the *Exposure's* allegations, the professional press reacted with

some ambivalence. Some newspapers and magazines covered the story, others refused to touch it. *Newsweek*, *The New York Times*, *The Washington Post*, and some local newspapers carried both the allegations, although reluctantly, and the denial. *Time* and *UPI* did not cover the story. NBC Nightly News also refused to carry the allegations. In fact, its reporter asked Terry Taylor of the *Exposure* to produce evidence supporting the charges, but she failed to do so.

Commenting on this, Bowman said, "We didn't have access to specific names. Besides, we are not as interested in naming names. We are not out to ruin anybody's reputation. We just wanted to publish the truth."

Dondis commented, "The question that remains is, 'How do you instill in independent student publications a sense of responsibility that counterbalances the vitality of inquiry?'"

### Multiple factions

Christenson said that with a student body of 25,000 splinter groups, right-wingers, and leftists are inevitable. "You have what psychiatrists call 'transference,'" he said. "Anybody who feels inadequate... faculty, personnel or students... well, it's all John Silber's fault. Why, the other day there was even a group demanding more pianos for the music department! Everybody is trying to get in on the act. We see them all here every time we have a demonstration."

Regarding the *Exposure's* allegations that the university is denying them First Amendment rights, Christenson added, "We aren't trying to control or censor any student publication. The *Exposure* is free to publish independently just as the *Daily Free Press* does. Nobody is smashing the *Exposure's* printing press. The university simply does not wish to finance with its own funds, nor be responsible for misrepresentations or excesses in such a publication."

Student Government President Kornblau said, "The *Exposure* people are

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## Debating: an art of precision as well as superstition

by Kim Todd

An atmosphere of anticipation and conversation is in the air. People are cat-calling from the balconies in the auditorium as they wait for the debate between Suffolk and the British team to start.

During the debate, peals of laughter merge from the audience. "It was really great," said one girl.

But is that what a debate is all about? Is that what it's really like?

Communications Instructor and Suffolk Debating coach Rosemary Reed describes it differently. "It's such a unique experience, that it's really hard to explain. Debating is like belonging to a basketball team without the running. We use strategies, team work, and the drive of competition all keep debating exciting."

The October debate with the British team is not the way the team debates in competition. "Most people can't understand the language. In a competitive debate you're listening to 250 words per minute.

According to Donald Orcutt (Communications, '79), debating is a serious, dedicating and sometimes boring experience. "The first time I took part in a debate, I was scared. After a while it gets to be a pretty demanding mental challenge. You can go eight different rounds and spend 16 hours in just one debate."

Orcutt feels it is unfortunate that students from the university do not really know what goes on. "Debating is for a limited audience and is not a spectator's sport. We've developed our own lingo which creates an awareness only to the judges and the opposing team, in fact we debate in a vacuum."

Debate Society Society President John Ryder, describes a debate as having the fullest range of emotions. "You experience the fear and agony if you make a mistake, and then there is always the ecstasy of winning."

People on debate teams endure extreme pressure and anxiety before, during, and after a debate. They have to

be prepared enough to speak on a given topic; with the desire and drive to win; and one must establish composure while making a mistake or contradiction. "Two important things a debater must learn is to listen and to understand your partner," said Brian Greeley, (Speech and Communications, '79). "You have to get to be alert at all times and get to know and anticipate what your partner will say. Above all within the spirit of competition you must listen to the opposing team because it is very easy to be contradicting."

According to the topic or situation a positive or negative stand must be taken. Greeley uses persuasiveness as a tool when taking the negative viewpoint.

"When I take an affirmative role in debating I like to pretend that I'm a Senator trying to pass a bill. This not only gives me confidence in what I'm doing but helps me to be more comfortable." Orcutt feels it is best for him if he "psychs himself into believing that he is losing to make himself work harder.

For Greeley and Orcutt, superstitions are also acquired when debating. Orcutt, who has debated with Greeley has developed a habit of sitting on Greeley's left side. "I have a deaf left ear. I sit there so I won't hear him muttering. I also decide on a particular side of the room to sit on; I keep no keys or wallet in my pocket; and in most elimination rounds I find it necessary though, in a three-piece suit, to

take my shoes off." Greeley wears no jewelry and writes with a red pen on an 8 x 11 legal pad.

"You spend hours and hours just doing library research going over documents and books," said Ryder. "It is indeed a helluva lot of work but for me is one of the enjoyable parts of it. It makes you feel good if your research is going well and you feel ready for the debate."

Reed, feels that in debating the greatest desire is to do well, win or lose. "It is more of a personal reward."



A FEW LAUGHS IN THE LINE OF WORK . . . Debater Brian McNulty shares a laugh with Communications and Speech professor Janet Patterson while colleague Rosemary Reed (background) shares in the fun.

## ...BU

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not a true representation of our administration here. Nor do they represent the viewpoint of the majority of students on this campus. They never had, do not now, and never will. In my estimation it is a political journal that has a definite ideology and whose writers consider themselves Marxists."

Kornblau conceded, however, that whatever the *Exposure's* political leanings are, "They have a right to have their say."

"But," added Kornblau, "this *Exposure* thing is really a small battle in a

much larger war. The essence of this fight is: Who has control of the students' fees? Who is in control of the money? Are the students in control or is the administration in control?

"Dean of Student Life, Johan Madson, is theoretically in charge of the funding . . . at least as far as what the university regulates; although the students decide 90 percent of the time. In actuality, 90 percent of the cases go through without this dean's consent. The *Exposure* represented the 1 percent which did not pass. When the Student Government voted some \$5,000 for the *Exposure*, Dean Madson, just did not sign the check."

## Learning to save lives

by Carolyn Daly

When Ken Goodman's father suffered a heart attack three years ago Ken didn't know what to do to help him.

But now after a two-and-one-half-hour course in Cardiopulmonary Resuscitation (CPR) held at Suffolk last Saturday, Ken, (Biology '81), along with 16 other members of the Suffolk community, is a full-fledged "Heart Saver."

Suffolk's Sociology Club, the SGA and Phi Sigma Sigma Social and Service Sorority, in conjunction with the Heart Association, presented the program to anyone interested in learning basic CPR.

Saturday's course was the third in a planned series of five.

Cardiopulmonary Resuscitation is the means by which a cardiac-arrest victim is resuscitated. It consists of artificial respiration and chest compressions.

Cmdr. Don Walker and Lt. Kathleen Berry of the United States Public Health Service Hospital in Boston, along with two "Resessa Annies" (CPR instruction dummies) aided in bringing basic heart saving knowledge to the participants.

Walker, Director of CPR at the hospital and within the Brighton-Allston area, also serves as Chief Anesthetist and Chief of Respiratory Therapy at the Public Health Hospital.

He has been teaching the program one-and-a-half years and credits most of the rising CPR popularity to Dr. Timothy Johnson of WCVB-TV who has, in the past, advertised the technique and its importance on television.

In the past two years, Walker has used his CPR knowledge four times; twice before he became certified and twice afterwards.

Being an anesthetist, Walker already knows the basic CPR maneuvers, but it wasn't until after taking the training that he found it much easier to perform because he then "knew most of the techniques."

Walker set up two "dummies," approximately four-foot tall, dressed in blue and white warm-up suits with rubber shoes. The dummies lay sprawled out on the carpeted floor of the Presidents' Conference Room. The blond-haired "An-

nies" were inflated and ready to be "practiced" upon.

The students split up into two groups and physical instruction began. All had an opportunity to display their newly-acquired life saving talents on the mannequins.

Two gauges enclosed in a metal box attached to the mannequins' neck by clear plastic tubing, measured the strength of both the administered (artificial) breaths and the chest compressions.

Each student was to follow the instructors' information on trying to keep a heart attack victim alive by performing step-by-step techniques on them.

While trying to verbally establish consciousness to the victim, (the first step in CPR) Dr. Saroj Sawhney of the Government and Economics Department asked, "What should I say? Should I speak to her in French or Spanish?"

"Why not try some Spanish," replied Instructor Walker.

"In don't know Spanish," answered the joking Sawhney as her "audience" of students laughed along with her.

Looking down at Annie she asked, "Hey, are you alright?" and then answered her own question with, "this girl doesn't look okay to me."

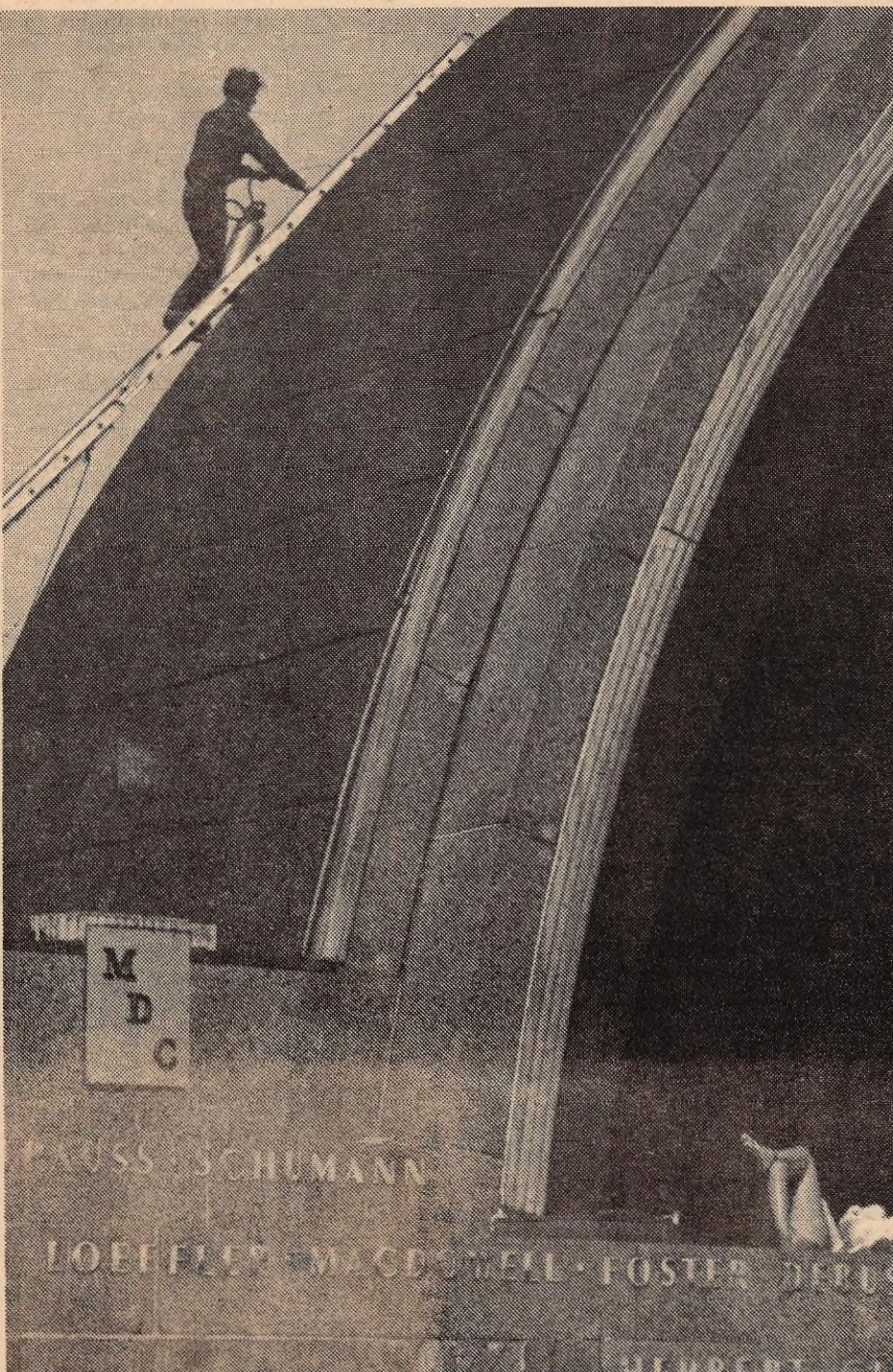
After a few breath and compression cycles she completed her try at reviving Annie.

Sawhney "just wanted to be a Heart Saver" because she had read so much about heart attacks being the major cause of death in the United States.

Johanna Dowes, a part-time Suffolk junior from Melrose, stated she enrolled in a CPR course because "I would hate to be in a position where I wouldn't know what to do."

Included in the program was a demonstration of the Heimlich Procedure, the expelling of food or some other substance lodged in the throat of a choking victim, through a quick stomach compression.

Walker stated, "Once in a restaurant I did it on a State Senator who was choking on a piece of hamburger. I didn't know he was a senator and I had my meals paid for for a week after that."



Worker sandblasts dome of Hatch Memorial Shell on Charles River as a sun-bather takes in the rays on the stage.



## sports

# Rams knock off MIT, 4-2 for season's third victory

by Maryellen Dever

The Rams split a pair of games recently, losing to Clark 6-4 on Monday, and taking one Tuesday against MIT, 4-2.

The Rams took an early lead against Clark when Jay Caron scored in the first. After an unearned run in the Cougar third tied the score, Clark continued the scoring in the fourth, getting four runs on four hits off starter Bob McNeill. Reliever Bob Brown came in to get the final out.

The Rams' comeback attempt began when Rich Williams hit a two-out single in the fifth. Joe McGee joined him, hitting a double. Caron singled in both runs.

Gary Donovan tripled and came home on a sixth inning single by Bob Brown. Clark got an insurance run in the eighth.

The Rams scored only four runs, although they had 14 hits. Clark did a bit better, getting six runs on 12 hits. The Rams again got good fielding, and most of Clark's hits were toward right field, which has been a problem position for the Rams this year.

Tom Walsh feels the problem is due to the lack of a "killer instinct. They're not hungry. Production was down in the last part of the batting order. The infield played good ball, but the outfield is up for grabs." The Rams also struck out nine times in the game.

A juggled batting order proved helpful to the Rams against MIT. The first two men up, Rich Williams and Sean McHugh, scored the first two runs, on sacrifice flies. Both of them had reached base on walks.

An MIT run scored on a second inning wild pitch by Gary Donovan. He quickly settled down, giving up only one more run in the fifth. He gave up seven hits, and added to the cause with great fielding.

A single by Larry Skara brought Jay Caron home in the third, and the final run was scored in the fourth when a long sacrifice by Caron sent Williams in.

Nine walks by MIT pitcher Carl Nowiszewski helped the Rams' cause. They were in command throughout the game, with both the infield and outfield playing well. Skara, Williams, and Donovan played very well in the infield. Donovan and Skara combined for a double play in the second when, with one man on, Donovan fielded a line drive and threw to Skara for the force.

Walsh cited Donovan and Williams for "doing a nice job. They all did a nice job. They wanted to win, and they got one."



Suffolk hurler Bob McNeill shows his form against Clark. Unfortunately for the Rams it was not a winning form.



(Above) Rams' second baseman John Ciccone awaits the arrival of Babson's Paul Woishnis attempting to steal. (Below) With bat flying, Rams's Joe McGee heads towards first in game against Clark.



## Caron shines in Rams' 7-5 victory over E. Nazarene

by Ed Coletta

The Rams' Jay Caron stands only 5'11", but he towered like Gulliver over the Lilliputians in defeating the Crusaders of Eastern Nazarene College, 7-5 last week at Bradley Field.

Caron garnered four hits, including two booming triples, and pitched the first five innings to record his first victory of the season against one loss, and give the Rams their second win.

"The stick felt great today," said Caron referring to the aluminum bat which has been red hot all year. "But the elbow is sore and it bothered me some."

That sore elbow hampered Caron's pitching, but he also ran into some bad luck.

"Jay did well today," stated Coach Tom Walsh. "He had a few bad breaks that got him a little upset on the mound, but he did a fine job for us."

The Rams jumped out to a quick lead as both Rich Williams and John Ciccone

singled, putting men on first and third with no outs. Caron proceeded to stroke his first single driving in Williams, and moving Ciccone to second. Ciccone moved to third on a Jeff Welker wildpitch, and scored when ENC third baseman Jim Jackson booted a slow roller off the bat of shortstop Joe McGee.

The Crusaders cut the lead in half in the bottom of the first inning without the benefit of a hit. Leadoff man Steve Ames reached first via second baseman Gary Donovan's error. Ames then stole second, took third on a Caron balk, and scored thanks to a long sacrifice fly to right by Mike Barefoot.

The score remained 2-1 until the bottom of the third when the roof started falling in on Caron and the Rams.

Jackson led off the inning with a walk and then stole second. Ames chopped a ball toward right field which was bobbled by Donovan for his second error. Then Caron walked ENC shortstop Brian Breneman to load the bases for number three hitter Barefoot.

But Barefoot also got a base on balls which pushed across Jackson with the tying run. A sacrifice fly by catcher Tim Cnossen drove in Ames with the go ahead run, and set up an unusual play.

With runners at first and second, Caron, pitching from the stretch, saw Breneman breaking for third. He fired to Williams who tagged out the runner, but the umpire ruled that Caron had balked. Both baserunners advanced one base despite brief arguments by Caron and Coach Walsh.

The next ENC batter, Ron Fuhrmann then lashed a grounder through shortstop to score both Breneman and Barefoot, and give ENC a 5-2 lead.

In diving for the Fuhrmann single, Ram shortstop McGee landed hard on his shoulder and had to leave the game. He was replaced by Bill Kidik who went in to left, moving Ciccone to third and Williams to short.

"I'm very concerned about the injury," said Coach Walsh later, unsure of the extent of McGee's injury. "We've already got (Bill) Campbell and (Larry) Skara out, so this hurts us badly."

The Suffolk offensive power reasserted itself in the top of the fourth inning as the Rams took the lead back for good.

Right fielder Ted Skaliotis started the inning off with a single to left. Williams followed with his second hit of the game, a line drive to right, which moved Skaliotis to third. Ciccone then laved down a perfect bunt which scored Skaliotis from third.

Caron then strode to the plate with two singles under his belt, and promptly blasted a triple down the left field line, just out of the reach of the diving Lorne Ranstrom in left. Williams scored on the Caron triple, and Caron eventually came across on a fielders choice ground ball by first baseman Bob Brown.

The Rams finished the scoring in the fifth inning as center fielder Sean McHugh doubled, Ciccone was hit by a Welker pitch, and Caron drove them in with his second triple to left.

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# Suffolk Sports Scene

## Rams Schedule

F	S	S	M	T	W	Th
Apr 28	29 12:00 Hart (2)	30 1:00 Tufts	May 1 3:30 Nich	-2	3 3:30 WPI	4
5	6 1:00 Salem (2)	7	8	9 3:00 Bent	10	11

### Intramural Tennis Playoffs

**Wednesday April 26**  
Game 2: Originals v. Bears, 2:00  
Game 3: BJ's v. Rackets, 2:00

**Thursday April 27**  
Game 1: Fuzzy Pair v. Duo Dinamicos, 1:00  
Game 4: STC v. Behaviors, 2:00

**Monday May 1**  
Game 6: JJ's v. winner game 2, 2:00  
Game 7: Barristers v. winner game 3, 2:00

**Tuesday May 2**  
Game 5: Bones v. winner game 1, 2:00  
Game 8: Bargain v. winner game 4, 2:00

**Wednesday May 3**  
Game 9: winner game 5 v. winner game 6, 2:00  
Game 10: winner game 7 v. winner game 8, 2:00

**Monday May 8**  
Game 11: winner game 9 v. winner game 10, 2:00

### Intramural Tennis Standings

#### American League

East Division	W	L
Barristers	4	1
Duo Dinamicos	4	1
JJ's	4	1
Boston Drawn Butters	2	3
Service of Process	0	5
West Division	W	L
Bargain	6	0
Originals	4	1
Behaviors	4	2
STC	4	2
Smoothies II	2	4
Dwarves	1	5
Hum and Strum	0	5

#### National League

North Division	W	L
BJ's	4	1
Bears	4	1
Antedilluvians	1	2
King's Court	2	3
South Division	W	L
Rackets	5	1
Bones	5	1
Fuzzy Pair	4	2
Iceberg Lettuce	3	3
Starsky and Hutch	2	4
FAO	2	4

#### International League

Back Court Duo	5	1
Cross Courts	4	2
STS	4	2
Eagles	3	2
Foxy Ladies	2	3
Lo-Mo	1	5
Jocks	1	5

### Suffolk 4, MIT 2

	R	H	E
Suffolk	2	0	1
MIT	0	1	0
Suffolk — Donovan and Caron	4	6	1
MIT — Nowiszewski and Kracunas	2	8	1
HR — none. WP — Donovan LP — Nowiszewski			

### Clark 6, Suffolk 4

	R	H	E
Suffolk	1	0	0
Clark	0	0	1
Suffolk — McNeill, Brown (4), and Gennari	4	14	1
Clark — McLoughlin, Cheary (8), and Marhefka	6	12	1
HR — none WP — McLoughlin LP — McNeill			

### Suffolk 9, Fitchburg 8

	R	H	E
Suffolk	0	3	0
Fitchburg	0	0	5
Suffolk — McNeill, Brown (4), and Donovan	2	10	2
Fitchburg — McNair, Cann (5) and Natoli	9	7	2
HR — Suffolk — McGee and Williams	8	10	3
WP — Brown LP — Cann			

### Babson 2, Suffolk 0

	R	H	E
Suffolk	0	0	0
Babson	0	0	2
Suffolk — Donovan and Caron	0	6	1
Babson — Godfrey and Cambi	2	7	2
HR — none. WP — Godfrey LP — Donovan			

### Suffolk 7, ENC 5

	R	H	E
Suffolk	2	0	0
ENC	1	0	4
Suffolk-Caron, McNeill (6), and Gennari, Donovan (6)	7	12	4
ENC-Welker, Gonzalez (6) and Cnossen.	5	7	1
HR-none. WP-Caron; LP-Welker			

### Intramural Softball

#### American League

Massacre	3	0
Chavez	4	1
Delta	2	2
Rats	2	2
TKE	2	3
69ers	1	2
Park Street	1	2
Smoothies	0	3

#### National League

Ice Lettuce	3	1
Outfielders	3	1
Bargain	2	1
Bones	2	1
Hiatus	2	1
APO	1	2
Stiffs	1	1
Coneheads	0	3

### Intramural softball schedule

Date	Teams	Time	MDC
		(pm)	site
4/28	APO at Cone Heads	3	2
5/1	Stiffs at Outfielders	3	2
5/2	APO at Hiatus	1	2
5/2	Bargain at Sigmas	2	2
5/2	Lettuce at Bones	3	2

## In the SpoRtlight

# Gary Donovan: a utility player and team man from the word go

by Susan E. Anderson

When first asked if he could be interviewed for a spotlight, he quietly refused. When the Rams baseball captain finally consented, he spent most of the time, praising Coach Tom Walsh, optimistically examining the team's abilities, and encouraging the younger players.

Gary Donovan is a team man from the word go.

The modest but multi-talented senior leads the Rams in home runs, runs batted in, and throwing strikeouts.

Donovan originally hails from Hingham, Massachusetts, but feels most at home at second base. He has been playing organized baseball since age five and second base since his sophomore year in high school.

"When you've played a position that long, you do things without having to think about it."

As one of the team's utility men, Donovan has pitched, caught and played the infield.

"I don't mind it. (Being a utility player). But you get accustomed to one position and bingo you're moved." He feels that a ball player can lose his concentration playing too many positions.

Pitching is not new to Donovan, having been a little league hurler. He has thrown against Babson, Assumption, and M.I.T. His pitching record stands at two and two.

Saying that pitching is two-thirds of the game, Donovan feels the tension before the game, but tries to think only of throwing strikes once on the mound.

"You can't let anything get to you. Once you let down, lose your poise, it's all over. A good pitcher is oblivious to everything but pitching."

Donovan describes the Weymouth town team that he plays for over the summer months as "bad." The team has only been in operation for three years. They have won the state title twice and have played in regional and national competition all three years. The best ball players from the South Shore are recruited for the team.

The twenty-two year old crime and delinquency major is slow to criticize but eager to advise and listen. He feels that there is alot of ability and desire in the younger ball players and cites frosh second baseman Joe McGee and sophomore pitcher and first baseman Bob Brown, as examples. Donovan expects the team to break .500 for the season.

"Desire can often overcome deficiencies," says Donovan.



Susan E. Anderson photo

Rams' captain Gary Donovan has played baseball so long that he does things "without having to think about it."

Donovan explains that recruiting is very important to building a team.

"We can't hope to compete with other teams that recruit more than 20 ballplayers a year."

He reminds people that Suffolk's lack of a home field hurts the team.

"D," as he is referred to by Coach Walsh is greatly admired by all of his teammates.

"He's a great gutsy ball player," says teammate Joe McGee. "He's a great inspiration to the younger ball players."

"What can I say?" starts Coach Walsh. "He's my kind of ball player. He's dedicated, a fine leader, and an all around fine human being."

Suffolk is the third college that the able six footer has attended and played for.

Describing Northeastern University as a "factory" and "the biggest mistake of my life," he contrasts the personalized atmosphere found here at Suffolk and at Massasoit Community College.

Donovan once had thoughts of playing professional baseball, but feels that the scouts look to younger athletes. His future plans are uncertain and he looks forward to playing baseball this summer.

Although baseball is his first love, Donovan spends most of his spare time relaxing with his lady in Roslindale. He enjoys "partying down" at the Cask 'N' Flagon Saloon in Kenmore Square, and has been seen many a Thursday night at the Pier Restaurant Lounge.

Whether on the field or off, Gary Donovan gives everything his all ... but you would never hear from him.

## Four teams draw first round byes as IM tennis swings into playoffs

by Joe Wilson

Bargain (Joe Hayes and Rock D'Er-rico), 6-0, finished Suffolk's intramural tennis season the only undefeated team in the league, and the only question is; will they parade around Charles River Park Tennis Club with the championship tennis trophy on their shoulders?

The fact that they clinched the AL West division title and a preliminary round bye in the playoffs by defeating every opponent by a 10-4 score, should make them the odds-on favorite to sweep to the championship title.

In the playoffs, Bargain, Bones, JJ's and the Barristers all get preliminary round byes into the quarterfinals. Forfeits accumulated over the season are also taken into account. Thus, the Rackets who clinched the division title in the National League South with a 5-1 record, do not receive a bye in the preliminaries because they forfeited one game.

The Bones meet the winner of the Fuzzy Pair-Duo Dinamicos preliminary match. The JJ's meet the victor of the Originals-Bears match. Barristers faces the victors of the BJ's-Rackets match, and Bargain gets a rest until May 2 when they will square off against the winner of STC and the Behaviors.

Quarterfinals will be played May 1 and 2 at 2:00 p.m. The semifinals, which is a two out of three sets series, professional scoring, (first team to reach six games by two, wins the set) will be played on May 3, from 2:00-3:30 p.m.

Last Thursday, the Rackets forfeited to Fuzzy Pair, and the Dinamicos forfeited to the JJ's. The Dinamicos' match was scheduled to start at 1:30 p.m. and Professor Alberto Mendez' partner, Charlie Sumner, showed up at 2:15 p.m. Intramural tennis director, Ann Guilbert, allows fifteen minutes past starting time for the players to be on the court and ready to start play. Since Sumner was 45 minutes late, the Dinamicos forfeited the match and also a shot at first place and a preliminary round bye.

Monday, STC defeated the Cross-Courts, 10-3, with quickness and speed a determining factor in their victory. And the Barristers overpowered Service of Process, 10-6, with better net and baseline shots.

Tuesday, Back Court Duo and STC won by forfeits.

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## entertainment &amp; arts

## 'The Word is Out' a moving look at gay life

## MOVIES

by Alice Whooley

**The Word is Out.** Produced by the Miropa Film Group. At the Orson Welles.

A good documentary enlightens the viewer and makes its subject memorable.

*Antonia* by Judy Collins established the first woman conductor of symphony as a model for anyone who ever wants to accomplish this seemingly impossible ambition. *Welfare* by Fredrick Weissman highlighted the plight of the poor better than any statistics. But films like these are rare.

*The Word is Out* is another rare film. It is the story of 26 homosexuals and what growing up different is like in America.

It breaks down the stereotypes and shows homosexuals as individuals. It is a funny, sad, true, but most importantly, a moving story that deserves to be applauded and commended for the accomplishments it makes. Rarely has there been such a stirring and sensitive work made in this country.

This movie, made by a combination of film makers from the San Francisco area,

is technically poor but important enough to transcend this aspect.

It does not preach but instead effectively transcends its message through the personal experience of the subjects.

The film's subjects are diverse but they all have two things in common — they are homosexuals and they have a story that needs to be told.

The film is broken up into three segments: what it's like to be gay, growing up gay, and where gay people are now. The subjects surprisingly remain the same through-out the entire three segments.

*The Word is Out* shows how much the gay lifestyle has changed. This is evident when a stocky, lesbian WAC speaks of what it was like to be gay during World War II and the McCarthy era.

"Everyone who was discovered a lesbian during the war," she said, "was given a dishonorable discharge. It is very funny considering the fact that most of your officers were either effeminate, gay or bisexual."

Great strides have been taken in the area of gay rights as this film shows. One of its subjects is an admittedly gay San Francisco politician. But the film is too honest and too well researched to deceive

the viewer into thinking that the battle for gay rights has been won.

Contrasting with the politician's tale is the story of a lesbian who had her children taken away, a young woman who was admitted to a sanatorium for being gay and a man who underwent shock treatment because he was considered abnormal.

Each of the subjects should be commended for their honesty and their courage. During the course of the film they make revelations that would not be easy for any person, homosexual or heterosexual, to make.

An introverted man admits, "While I was in high school I dated the same girl for four years, I simply couldn't respond to her. . . . I thought that I was one of those people who would never feel anything."

A young lesbian with a deep southern accent admits she was the perfect all American daughter. She was on the student newspaper, Honor Society, student government, everything. "I was also miserable."

Some of the subjects are eloquent while others don't know how to express themselves. But through their actions and their



expressions their stories come out.

As stated before technically this film is very poor. The camera zooms in and out with a dizzying frequency and some shots are terribly and hastily composed. But the film overcomes this unfortunate circumstance triumphantly.

It is a brilliant film which should be seen by anyone who is mature and sensitive enough to grasp its message that being human makes up for the differences of being gay.



## Marshall Tucker high energy country rock

## MUSIC

True or False. Marshall Tucker is the lead vocalist for the Marshall Tucker Band?

For those of you who answered true, you have as much knowledge of the group as I did prior to last week.

Having gotten most of my exposure to the group from their few AM hits, I had always considered Marshall Tucker a laidback version of the Allman Brothers Band. However, after listening to their latest album, *Together Forever* and watching them perform at the Boston Gardens last Saturday, I realized that there is nothing laidback about them.

From their opening number to the end of their third encore, the band never lets up in their high intensity performance.

Opening the show was the Winters Brothers Band. Like Tucker, they are a typical Southern band in the style of the Allmans, Z.Z. Top, and the Charlie Daniels Band.

With their hard playing lead guitarist, strong bass player and skillful keyboards they provided the perfect atmosphere to prepare the crowd for Tucker.

The Winters' 15 minute encore, including a 10-minute hard Southern rock jam, had the crowd on its feet for the entire number, especially during the bass solo.

Tucker then proceeded to pick up where the Winters' left off. Their opening numbers are full of hard-charging energy that had the crowd clapping and stomping their feet.

Mixed through the course of the two-

hour set Marshall Tucker included such main hits as "Heard It In a Love Song," "Fire On The Mountain" and the highlight of the night, "Can't You See."

Though not all of the songs were familiar to the crowd, the strong rhythm and energy provided during the numbers constantly entertained the audience.

Included in their concert are four cuts off their new album, three by lead guitarist Toy Caldwell and the other by his brother Tommy, the group's bassist.

One of the band's major complaints about their previous six releases is that they have been unable to capture the energy and excitement contained in their live show.

In an attempt to remedy this situation, the group decided to make some major changes in their recording style.

Their first six albums were recorded in Macon, Ga., but for *Together Forever* the band moved further South to Miami, Florida and Criteria Studios. Along with changing studios the band also hired a new producer, Stewart Levine.

Under Levine the recording sessions were much less structured than on their earlier releases. Also all the music on the album is played "live" by the six members of the group with very little overdubbing involved. This was done to facilitate reproducing the songs in concert.

*Together Forever* also shows the continued advancement of the songwriting talents of all the members of the group. Though four of the seven cuts were written by Toy Caldwell, the other members nicely combine for the other three songs.

"I'll Be Loving You" has some of the best lyrics and also switches back and forth from the lyrics to a good lead solo by Caldwell.

"Love Is A Mystery" is a much slower paced song which features an excellent saxophone solo by Jerry Eubanks.

Penned by Eubanks and rhythm guitarist George McCorkle, "Dream Lover" features some of the best music on the album but the rhythm is a little choppy in spots and Paul Riddle's drums get somewhat monotonous towards the end.

The best music on *Together Forever* is contained in Tommy Caldwell's "Change Is Gonna Come." There is an excellent rhythm and blues style solo as well as another excellent sax solo from Eubanks.

Now for the bad news. Caldwell's fourth effort "Asking Too Much Of You," an attempt at a slow paced song which uses just one acoustic guitar, fails from start to finish. The lyrics are chopped, perhaps mutilated is a better word, and has no relation to the rhythm whatsoever.

Overall, *Together Forever* comes much closer to capturing the energy and enthusiasm of Tucker's live show than any of their earlier releases. However, a band like Tucker can probably never successfully be captured on an album and there is no substitute for the live show.

## 'The Manitou' morbid, ridiculous, haunting

## BOOKS

by Maureen Norton

**The Manitou.** Written by Graham Masterton, Pinnacle Books, Price: \$1.95, pp. 216.

*The Manitou*, soon to be a multi-million dollar movie, is a morbid, heart-stopping tale of a girl possessed with a 2,000 year old Indian fetus growing inside her neck. Although unbelievable, the style Masterton uses in the story makes the supernatural and its unique ways a little more credible.

Written in an explicit tone, *The Manitou* opens with the narrator introducing himself as "The Great Erksine." He explains that he is a clairvoyant and reads tarot cards for a living. Ripping-off old ladies and living lavishly are his major goals in life until an odd client appears at his door.

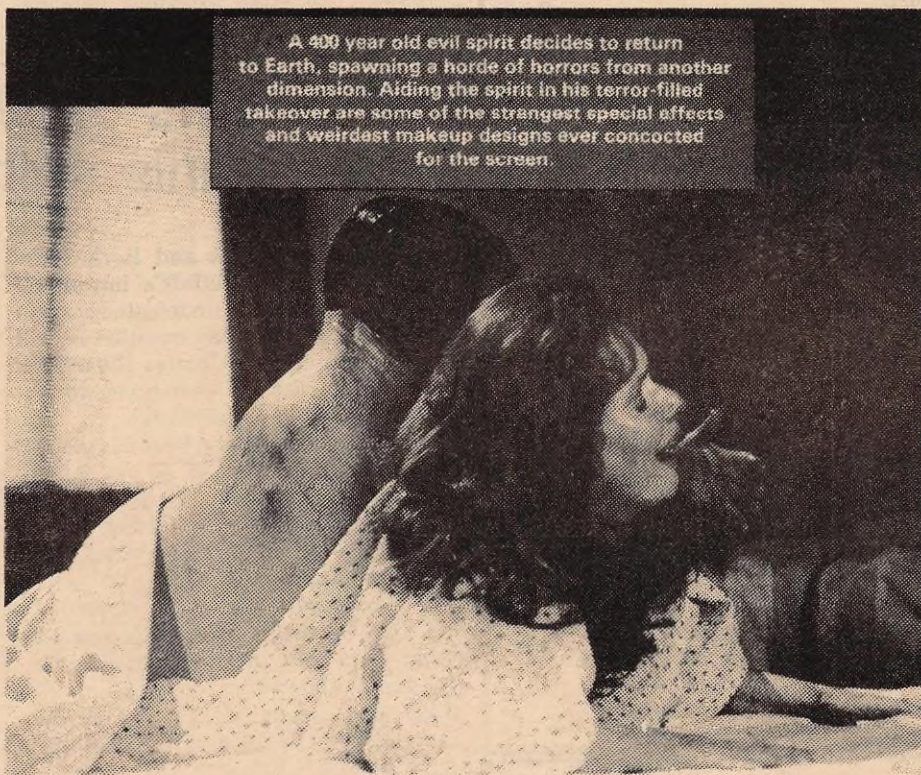
Erksine admits his ignorance of the spiritual world and his lack of power and ability in his profession but feels that some do experience encounters with the supernatural.

A young girl, Karen Tandy, age 23, sought help from "The Great Erksine." About to go into the hospital to have a tumor on the back of her neck removed, she tries to convince him of her fear that something peculiar is happening to her. Repeated dreams and strange sensations late at night are aggravating her.

Erksine, interested in the case, calls two more "reliable" friends over to hear her story. One, a friend named Amelia Crusoe, thinks Karen is possessed with someone else.

Not knowing how to handle this eccentric case, Erksine and his friends urge Karen to report to the hospital the next morning and to remember her dreams and draw pictures of what she sees.

Karen, x-rayed before the operation, as-



A 400 year old evil spirit decides to return to Earth, spawning a horde of horrors from another dimension. Aiding the spirit in his terror-filled takeover are some of the strangest special effects and weirdest makeup designs ever concocted for the screen.

tonishes many top doctors. A mass of tissue growing inside her neck is thriving off of her bodily substances like a fetus. To remove it would kill her instantly since it is connected like a Siamese twin.

Erksine, arriving at the hospital the next morning, finds several sketches made by Karen of dreams from the previous night.

He recognizes the pictures of what she has dreamt and investigates. Erksine, Amelia and her husband soon realize that Karen is the host of a 2,000 year old Indian who has the power to come to life in another person many years later.

Tandy's doctor listens to the far-fetched story and thinks it foolish but,

knowing Karen has little time to live, he feels pursuing even the most absurd will not harm her any further.

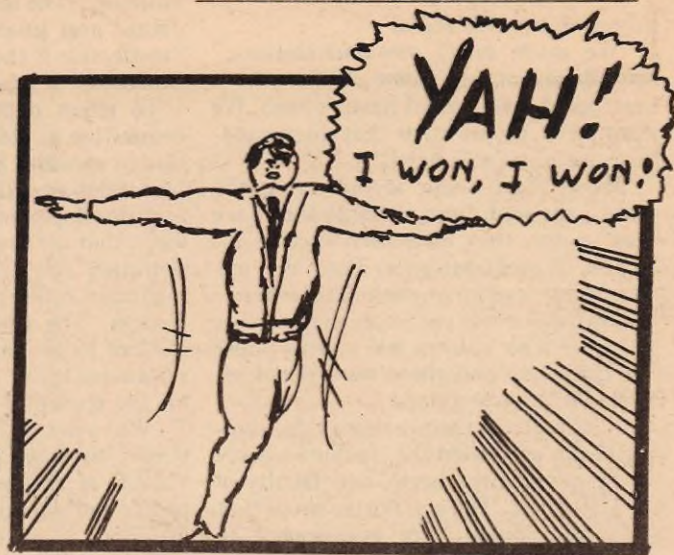
Naturally, the fetus grows larger and larger each night. It begins to move as though alive. A medicine-man from another state is called in and offered a great deal of money to exorcise the creature in Karen. However, he fails.

The build-up to the climax makes *The Manitou* impossible to put down. It is disgusting at times and the blood and gore might make one feel a little ill but Masterton's fine writing and carefully researched facts make this story great. Be prepared for what *The Manitou* has in store. It is haunting.



# DOWN RIDGEWAY LANE

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# 'I Wanna Hold Your Hand' Beatles rip-off.

## MOVIES

by Alice Whooley  
*I Wanna Hold Your Hand.* Produced by Tamara Asseyev and Alex Rose. Directed by Robert Zemeckis. Written by Bob Gale and Robert Zemeckis. Starring Nancy Allen, Bobby DiCicco, Marc McClure and Susan Kendall. At the Sack Cheri.

Any movie that has anything to do with the Beatles is bound to be good, right? *I Wanna Hold Your Hand* proves that this assumption is wrong.

This is an unimaginative, poorly made film that tries to successfully capture the aura of the Beatles and fails horrendously. The characters are simply unattractive and unbelievable.

What could have been a charming nostalgic story ends up as a horror tale that makes the teenagers of the early 60's look like stupid idiots who lived only to buy Beatles records.

Adults are not given much better treatment in this trashy production. They are made to look like tyrants whose only goals in life are to get rid of the Beatles and to see every boy with a crew cut.

At a recent showing a young boy commented "were people really that stupid way back then?" This is not exactly what you'd call a proper portrait of one of the most important periods in our country's history.

The story, what there is of it, revolves around what a group of teenagers do to get tickets for the Beatles' appearance on the



Six teenagers caught up in the 1964 Beatles craze fight their way through the cops and the crowds to see the Fab Four in *I Wanna Hold Your Hand* from Universal.

Ed Sullivan Show and what they do to try to meet the Fab Four.

By the end of the movie, the audience comes to hate all of the movie's characters so much that they hope they don't get the tickets.

The entourage of teenagers is led to New York by Pam, the intelligent one, played by Nancy Allen. Pam does very intelligent things like bribing a police officer, impersonating a prostitute in the room of a perverted older man and cut-

ting up sheets and selling them saying that the Beatles slept on them.

Allen plays Pam incompetently and makes her look even more stupid than the part itself.

Joining Pam on this gay journey is Grace, played by Susan Kendall Newman. Grace is the mature one who spends most of the movie beneath Paul McCartney's bed. Newman gives a routine performance of a girl trying to live up to her fantasies.

Another pivotal character in the film is Posie, the real fan, played by Wendie Jo Spercer.

She proves herself to be a true fan by passing out at the Sullivan broadcast and screaming her way through the entire movie. Unfortunately, she should have been on tranquilizers for her frenzied performance.

One character however does stand out and that is Marc McClure, giving the worst impression of Jerry Lewis ever to be seen on the screen.

The only redeeming quality of this movie is that it plays a continuous score of Beatles singles. But not even this and a guest appearance by Murry The K. could save this film.

Co-writer Robert Zemeckis has made a film that is not only bad but which tries to cash in on a legend. The Beatles will be long remembered, but fortunately this film won't. It's too poorly made to be remembered for anything but pettiness.

## SUFFOLK SCRAMBLE

M	U	M	E	H	T	N	A	S	Y	R	H	C	U	N
A	R	B	U	T	U	S	E	Y	S	N	A	P	A	A
R	O	S	E	G	L	A	D	I	O	L	A	S	S	B
I	M	U	I	N	A	R	E	G	E	Z	T	I	U	M
G	P	G	R	E	T	S	A	N	A	U	R	T	U	Y
O	N	O	S	O	I	R	D	L	R	R	T	I	L	K
L	A	L	P	L	D	U	E	T	E	E	N	I	C	Y
D	R	D	U	P	L	A	I	W	R	I	L	O	S	E
A	C	E	A	A	Y	U	O	C	H	I	H	I	N	N
I	I	N	R	K	M	L	U	P	D	Y	A	T	A	O
N	S	R	F	U	F	P	L	O	L	D	S	Y	I	M
U	S	O	I	N	V	E	F	L	I	L	A	C	T	E
T	U	D	U	S	D	F	O	P	I	L	U	T	N	N
E	S	S	F	N	A	H	Y	D	R	A	G	E	A	
P	N	O	R	D	N	E	D	O	D	O	H	R	G	W

ANEMONE  
ARbutus  
ASTER  
AZALEA  
BUTTERCUP  
CALENDULAR  
CHRYSANTHEMUM  
DAFFODIL  
DAISY  
DELPHINIUM

GENTIAN  
GERANIUM  
GLADIOLAS  
GOLDENROD  
HOLLYHOCK  
HYDRANGEA  
IRIS  
LILAC  
LILY  
MARIGOLD

NARCISSUS  
NASTURTIUM  
PANSY  
PETUNIA  
POPPY  
RHODODENDRON  
ROSE  
SNAPDRAGON  
SUNFLOWER  
TULIP

Due to our colossal 12 page arts supplement appearing in this issue of the Suffolk Journal, our puzzle editor didn't have time to look over the puzzle entries and choose a winner for this week. But don't despair, we'll announce this week's winners next week.

Meanwhile this week's puzzle is a Suffolk Scramble submitted by Ruth Winn of the College Library staff.

Thanks Ruth.

Like previous scrambles, there is a garden of 30 flowers contained within this puzzle.

The letters of most of the words, however, are mixed up but all letters to a word are next to each other, running through the puzzle vertically horizontally or diagonally.

Circle the words in the puzzle and drop it off to the Journal office before Tuesday at 5 pm. Readers who correctly complete the puzzle will get their names printed in next week's issue.

Out of all the entries, one winner will be selected for this week's prize of the new Rare Earth album from Motown Records.

Answer to this puzzle next week. Good luck and keep on playing.

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## Open Auditions for the Summer Production THE MARLOWE SHOW

will be held in the auditorium  
Sunday, April 30th at 1:00 to 5:00  
The play deals with the life of Elizabethan playwright  
Christopher Marlowe. Cast consists of 8 men and 1 woman.





**Roger Glover. Elements. Polydor Records.**

Three years ago, Chris Squire, bass player for Yes, came out with an impressive solo album entitled *Fish Out of Water*. On the album Squire collaborated with a hand-picked orchestra in presenting a side of himself Yes fans rarely got to see. *Fish Out of Water* was a remarkable work. Its rich and admirable texture and romantic lyrics coordinated well with an onslaught of ethereal orchestration. Every chord change was climatic. Squire's playing never sounded better and the experiments with his bass guitar were imperatively crunching.

The album, held in high critical esteem in contrast to other Yes solo ventures, was a financial failure because it lacked the commercial emphasis that drove their regular material. It was doomed to find its ultimate demise in the discount bins.

Another bassist, Roger Glover, formerly of the heavy metal virtuosos Deep Purple, may also wind up in the discount count bins like Squire's earlier venture. His new album, *Elements*, is basically experimental, and unfortunately boasts nothing innovative.

After Deep Purple reached their peak Glover, along with lead singer Ian Gillian left the group. Glover claimed he departed because of the overburdening road schedule but a more realistic reason was that he could not contend with the musical style Ritchie Blackmore wanted to pursue.

Glover then turned to producing where he successfully guided Nazareth's first album. He even got himself involved in writing soundtracks when he was asked to create the score to a film called *Butterfly Ball*.



**Root Boy Slim and the Sex Change Band with the Rootettes. Boogie 'til You Puke. Warner Bros. Records.**

Checking the credits of this album and seeing Gary Katz (Producer) and Roger Nichols (Engineer), visions of Steely Dan come to mind. But Root Boy Slim is no Donald Fagen.

Musically the Sex Change Band is tight and good (made up of studio musicians), featuring many different styles of songs like basic rock ("I Want It Now"), southern rock ("Country Love"), jazz ("I'm Not Too Old For You"), disco ("My Wig Fell Off") and even reggae ("Too Sick To Reggae").

The lead vocals by Root Boy Slim are rough and sound something like Tom Waits, but fit into most of the songs, while the background vocals (by the Rootettes) are smooth but too infrequent. The lyrics remind one of Zappa or the Tubes, bearing such lines as "so much flaky skin in my Cadillac/I can't see to drive" ("Heartbreak of Psoriasis"), "Shootin' and a-Tootin'/ All night long/ The party lasts/ 'Til your brain cells gone" ("Boogie 'til You Puke").

All and all Root Boy Slim's debut album is fun, featuring good melodies (especially Locker Room Lancaster on guitar), good background vocals (Cherie Grasso, Kathe Russell) and some strange and funny lyrics. Still Root Boy's gritty, scratchy voice is just too much.

—Bob Raso

*Elements* closely touches upon whatever experience Glover has had with film scores because its form follows that style. Glover wants his listeners to visualize scenes in their minds but the album fails to effectively do this because it is overly banal. Recorded with the string section from the Munich Philharmonic, the music is sadly undeveloped with its quality edgeless. Innovation is missing since Glover spreads himself too thin, playing several instruments on each track. His conceptions are cloudy and rely upon several scant melodies.

The theme of the album came from a poem that Glover wrote, which was included on the sleeve.

Idyllically claiming the poem came to him from a supernatural force, Glover fails to explain the four elements which are represented by the four movements. Laconically Glover fails to convey any imagery by the music because it is boring.

There are no climactic points, no building blocks, in any of the movements. "The First Ring Made of Clay" is the only meritorious selection. With its "soft heavy-metal sound" as Glover calls it, "First Ring" lays down a symphonic rock beat. One would expect some bass improvisations but instead Glover relays his incommunicable message with overdubbed synthesizers.

"The Third Ring's Watery Flow" is an attempt at classicism but a delirious one at best.

In comparison to Squire, Glover lacks a creative rapport with a classical oriented orchestra. Glover states a musical theme but does not vary upon it as well as Squire did on *Fish Out of Water*.

With this under his belt hopefully Glover will aim for a direction that would feature his hard rock bass playing. It is after all the genre which he, both as producer and performer, has received fame for his taste.

— Frank Conte

**Sweet. Level Headed. Produced by the Sweet. Capitol Records.**

With their new album, *Level Headed*, the Sweet have failed in their efforts to convert their highly successful heavy rock into a toned-down melodic style. Their album is almost totally devoted to light harmonic arrangements along the lines of Fleetwood Mac, combined with work on the synthesizer that is repetitive at its best.

The Sweet may be trying to emulate the style of another British quartet, Queen. However, a few elements do differ.

Firstly, there is not a clear balance between hard and soft rock, as there is with Queen.

Secondly, they are not as talented as Queen.

Finally, Brian Connelly is not as talented as Freddie Mercury and his attempt to imitate him falls short. Thus the band wastes their effort with an on-the-whole poor outcome.

Although the Sweet are chart-toppers on both sides of the Atlantic ("Little Willy," "Ballroom Blitz," and "Fox on the Run") they can not expect to win new fans with *Level Headed*, they may in fact lose a few.

The lyrics are pointless and don't vary much from song to song. The music is almost identical from cut to cut. They are too dependent on the synthesizer and they now need to develop the rest of the band, like the bass and the keyboard.

"California Nights" and "Silverbird" are blatant attempts to cash in on the popular Northern California type of music. Although neither are great songs,

**Renaissance. A Song For All Seasons. Produced by David Hentschel. Sire Records.**

For years now, rock bands have attempted to fuse classical music with their own rock styles. The Electric Light Orchestra and Emerson, Lake and Palmer are perhaps the leaders in this trend. Renaissance also has had a hand in this incorporation of styles.

However, their attempts have differed from those of others. Where the others add bits and pieces of the classical genre (violins, flutes, wind and string sections) to their basic rock foundations, Renaissance begins with the classics and builds on them with their own style of rock. Renaissance has captured a rapidly increasing following of fans because of their unique style.

On their latest album, *A Song For All Seasons*, the group is assisted by the Royal Philharmonic Orchestra.

Their release is mixed with the revolutionary Aphex system, which adds "aliveness" to studio creations. This, coupled with the crystal clear production and engineering of David Hentschel (who engineered Elton John's *Goodbye Yellow Brick Road*), makes *Seasons* a crisp, smoothly-flowing set.

The album features two above-average-length cuts — "Day of the Dreamer" and the title song. Each contains extended pieces by the Philharmonic that are unfortunately dull. However, "Dreamer" involves a brilliant escapist lyric that sets the tone for *Seasons*.

"Song For All Seasons" compares man's life span with the seasons of the year. It closes reminiscent of "Sunrise, Sunset" that showcases a fine vocal by Annie Haslam, the group's lead singer.

Shorter songs, such as "Opening Out," "Closer Than Yesterday," and "Northern Lights" almost disregard the orchestra. All are even, well-played cuts, all sung by Ms. Haslam — one of the best in the business — and any of which could be released as a successful single.

The only disappointment on the album is "She Is Love," a ballad sung by bassist Jon Camp. Unfortunately, Camp's voice is lost in the lush arrangement. This is a shame because he proves himself to be a competent vocalist on "Kindness (At The End)."

*Seasons* is a prime example of Renaissance's fusion of classical and rock music, or as guitarist Mickey Dunford calls it "symphonic rock." It is a well-produced effort that somewhat accomplishes the band's ambitious goals.

Renaissance is a group just reaching the summer of their careers, which is as they say in the title cut:

*Time for reflection,  
Time to grow,  
World full of meaning,  
For all our lives.*

— Jeff Putnam



**David Bowie. Heroes. RCA Records.**

Heroes proves that David Bowie is not only a genius, but is also years ahead of his time.

Bowie was doing the punk scene as far back as his first important album, *The Man Who Sold the World* and *The Rise and Fall of Ziggy Stardust*.

But after experimenting with disco and R&B mutations that predicted the longevity of those styles, Bowie exploded into music that is punk rock's successor with *Low* and *Heroes*.

Bowie's music on these albums is the music of the 1980's. A mixture of Eno-inspired synthesizer and punkish overtones truly spirits the listener away to an eerie yet friendly dimension that defies time and space.

Bowie pushes ahead from what he started with *Low* and perfects timeless compositions of depth and complexity.

His lyrics are obscure yet filled with little reservoirs of meaning that lead to various interpretations.

"Beauty and the Beast" and "Heroes" are the vanguards of Bowie's new style as well as perfect examples of his brilliance. Their basic and repetitious melodies blend with Eno's keyboard variations and a wild vocal chorus that explores every corner of the songs, leaving nothing untried. Every ounce of creative energy is fused into the works with Bowie in complete control.

Their emotion, although deceptively casual, manages to build to a frenzy as Bowie's crooning, sighing voice conveys great feeling in just a simple flux of tone.

*Heroes* is an album of short vignettes, portraying life and love, yet through Bowie's unique eyes.

For example, in the title cut, a plain-every-day couple, one partner an alcoholic, the other a shrew, shows that love can transcend their pettiness and transform them into true "heroes."

Like *Low*, *Heroes* is divided into two parts: Bowie's futuristic rock on one side, Eno's equally futuristic synthesizer instrumentals on the other.

Eno's moody, sonic pieces are just as trend-setting as Bowie's songs, creating visual scenes through pure music and sound effects.

But Bowie masterfully dominates, controlling Eno and directing him to greater heights than he achieved in either Roxy Music or on his own.

His keyboards are mean and gritty, awesome at times with its growling and whining, off-setting Bowie's innocent crooning.

With excellent production by Tony Visconti and Bowie, layers of varying sounds, from guitars to saxes, are mixed cleanly and precisely, never burying any of the instruments.

Bowie's concepts are sharp and defined, bringing punk and rock and roll together as may eventually happen.

*Heroes* is a superb album and an important music legacy that creates a whole genre of rock. And although it may be ahead of its time that doesn't mean it's not an enjoyable, exciting work.

— Dan Petitpas



they will probably fare well, if they are prereleased as singles. But they are too contrived to sound convincing.

Their ballad, "Dream On" contains a fine vocal and, although the music is not demanding on Andy Scott's vocal cords, he is able to put some emotion in his words.

Only "Fountain" and their single "Love Is Like Oxygen" contain anything comparable to earlier efforts. The former contains tasty guitar licks by Steve Priest and Andy Scott and its only drawback is that it does not delve far enough into its potential. "Oxygen" on the other hand, goes too far into the guitar and keyboard and becomes monotonous. Re-edited for the single, which cuts out the repetitious guitar solo and leaves only the prime pieces of music, it is more enjoyable than the album version.

But "Air on 'A' Tape Loop" has got to be the most inane piece of music they have ever recorded and should be retitled "Air Between Our Ears." It contains six full minutes of muddled synthesizer work, "enhanced" by the meaningful lyric of "Alpha Beta Gamma Delta" endlessly chanted over and over and over.

After bursting on the American music scene, with *Desolation Boulevard* in 1975, the group flopped with *Give Us A Wink* and *Off The Record*. Thinking that a change to a lighter style would garner popularity, they came up with *Level Headed*. Unfortunately, it is another setback for a group with a lot of potential. In the year marking Sweet's tenth anniversary, it appears that their honeymoon is over. Long over!

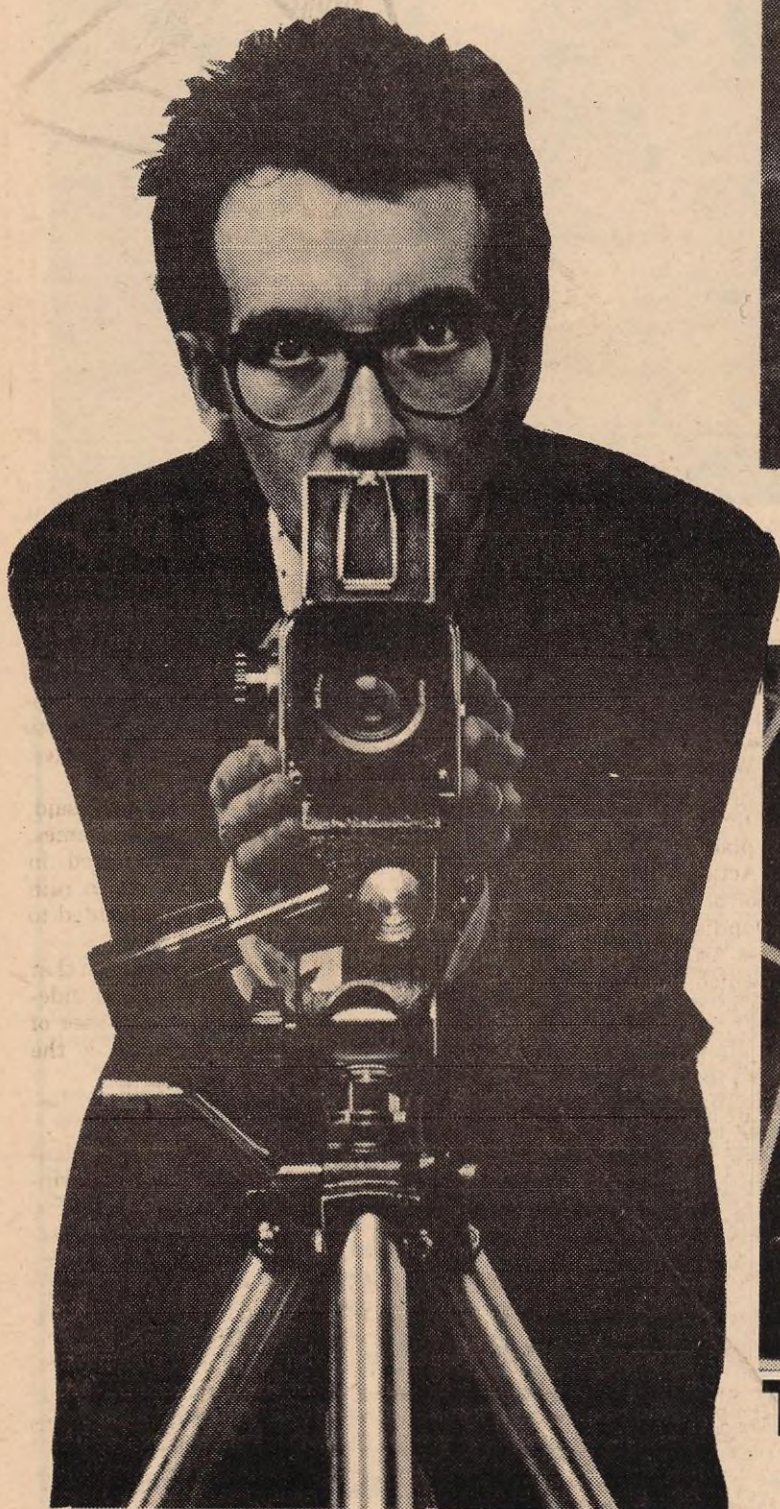
— Jeff Putnam



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# entertainment & arts supplement

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Costello  
'This Year's  
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SUPPLEMENT TO THE SUFFOLK JOURNAL, APRIL 28, 1978



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done well  
to 'Mess'**  
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# perspectives

## Commentary

# Punk rock no movement yet, disco still king

by Andy Doherty

The following article appeared as an editorial in Pop Top and is reproduced with its permission.

Those of you who are isolated in time and space and take your knowledge of the music business from media accounts must think that punk rock is the biggest phenomenon since the Beatles. It would be almost impossible to find a music magazine that hasn't plastered Johnny Rotten's mug on the cover at least once during the last year.

Likewise, there isn't a punk band worth its sneakers that hasn't been profiled to death before its first album appeared. Small wonder that half of America believes the charts to be alive with punks.

But the truth is another matter altogether. The Ramones' latest album has inched its way to Top Fifty penetration and the Talking Heads have also made a slight dent, but that's about the extent of punk's commercial success. Dozens of other punk albums have sold in the 30,000 (or less) range and even the Ramones show no sign of going triple gold.

Three years of incredible media hype have managed to spark little more than a trifling dollars-and-cents response from the public.

An industry backlash against punk is already in progress. A recent issue of *Variety* made a front-page point of the fact that punk has not returned a dividend on investments.

Moreover, Columbia Records went out of its way to avoid the "punk" handle in marketing Elvis Costello, as has the management of Boston's Willie Alexander, despite the fact that Willie arguably personifies the scene here. Elvis is a hit, Willie is not.

Even the movement's staunchest advocates have doubts — witness the

recent metamorphosis of punk into the safer label, new wave.

As if these rumblings weren't enough, the number one LP in America these days is the *Saturday Night Fever* soundtrack. The album is selling at an astonishing pace and the betting is that it will overtake the sales figures for Fleetwood Mac's *Rumours* album in short order. Not bad for a disco album. Not bad for the spawn of a genre the punks pronounced officially dead years ago.

Whatever its other virtues, *Saturday Night Fever* has created one noteworthy response. Despite a mountain of music press hype to the contrary, the American public has gone out and bought what it likes and not what it was told to like. This is no small testimony to the self-determination of its audience.

The sad shadow in this scenario is the one that falls upon the punk/new wave bands. It's never easy for a young rock band to get recorded, but if the major record companies, having sampled punk dollars and found them wanting, come to feel that the New Wave isn't all it's cracked up to be, then young rock bands are going to have a ridiculously difficult time making themselves heard.

Ultimately, it comes down to this — can the media kill the music? The punk/new wave situation argues yes.

Hyped to death at the instant of birth because a huge handful of reporters and critics, eager for copy, manufactured a movement where there was only good rock and roll.

In the future, the media would serve the public better by looking not for overview like sweeping tides in society and so on, but for the bottom line — is it a good record?

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## The future is yesterday tomorrow today

by Carla Bairos

It's easy enough to say that rock and roll is here to stay, but it's just not all that easy to believe.

What with punk, disco and computer science *a la Space 1999*, it's hard to believe that there is any kind of musical trend at all.

Alan Freed lives in *American Hot Wax*, R2D2 motivates the space world and yet, Elton John doesn't even try anymore.

When listening to the radio, it sounds as if we're lost and have no place to go. That just may be the case with speculations based on the following:

— If Merv Griffin can get away with singing "Feelings," why can't Morris Albert? Then again, even Linda Ronstadt can't resurrect "Tumblin' Dice." And speaking of the Rolling Stones, who told Mick Jagger he could sing, and about David Bowie's wife, at that?

— It's too bad Chicago lost count af-

ter V, they could have gone far. And again, speaking of far gone places, Elvis is doing better now than he has in years . . .

— Is Anne Murray that happy medium between country and rock music we shall all come to accept, or do the Eagles possess that claim to fame?

— Barry Manilow boasts that he wrote the songs. I wonder how many people, other than myself, are trying to figure out just what songs they are?

— James Taylor seems to have found the key to success, and after all these years, Paul Simon, too.

— Fleetwood Mac let it be known that there is more to success than the love of it. They've since buried their past love affairs and showed us just how profitable spitefulness can really be . . .

— Boz Scaggs, once he got it, took a wrong turn with it, and obviously ended up being "down two then left . . ."

— Kiss seems to have gotten rid of the taste of blood from their mouths, and hence wiped their hands clean of the entire scene. And, yet, at the same time, Bob Welch is starting all over again French-style . . .

But then there's always the oldies but goodies to rely on. Bob Seeger, Neil Diamond, Paul McCartney, Neil Sedaka — to them the years have been kind. Such oldies, along with "Mack the Knife," just may outlive us all.

— Janis Joplin, Jimi Hendrix and Jim Morrison all had the right idea — get out while the getting's good . . .

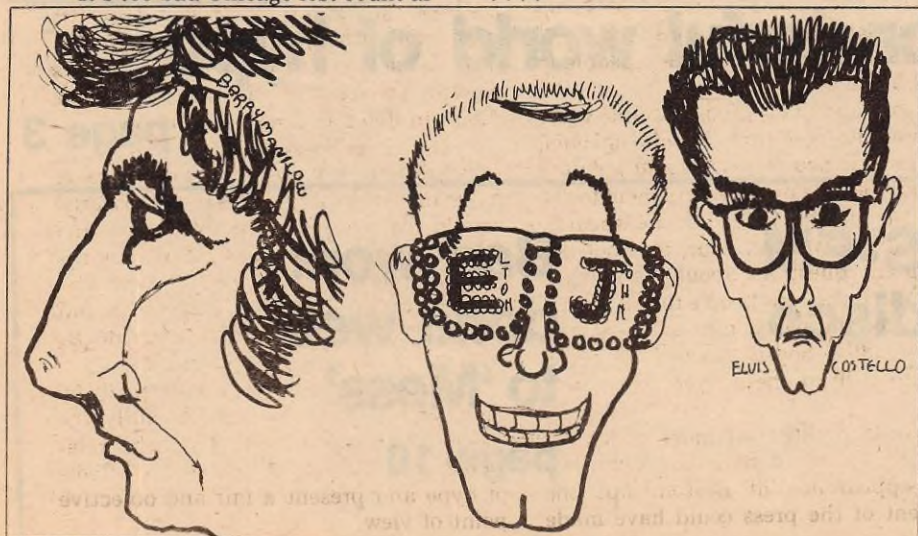
It seems that punk is merely an offspring of yesteryears' acid rock. Today, it's just that drugs are too expensive, and so safety pins are substituted because they are (somehow) less conspicuous, and don't hurt as much as heroin.

But not all of today's sounds are related to those earlier days. Where the hell did disco come from anyways? And who planted Shaun Cassidy's roots and then allowed them to grow? And will someone please tell Elvis Costello the namesake isn't going to get him anywhere — talent is the name of the game. Oh! The audacities are endless . . .

Yes, there are many uncertainties about rock and roll's future. But as long as we know it doesn't cause cancer, well then, we can't be doing all that bad.

After all spring is upon us with music in the air, and everyone's got the *Fever* because the Bee Gee's won't leave us alone. The Beatles must be rolling over in their graves, or aren't they dead, yet?

And, so, on the tables turn . . .



## SUFFOLK JOURNAL

### entertainment & arts supplement

Art is the one quality that places man above the rest of the creatures of the animal kingdom.

It serves no useful purpose except to entertain and inspire yet we would be soulless and inhuman without it.

This supplement is dedicated to the writers, artists, actors and craftsmen whose time and talents we share every time we read a book, admire paintings and sculptures, attend a play or a movie, watch television or listen to music.

For truly, we as reviewers and critics would be nothing without them.

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Ed Butts photo

# Hype makes the world go round and round

by Dan Petitpas

There isn't one word that is read, whether in the news or in literature, that isn't influenced by hype or is hyped itself. The same applies to all television, radio, cinema and theater. Without exception, everything is either hype or hyped.

Hype, as defined in the dictionary, is "a statement that promotes sales." In the broadest sense of the word, it is anything that gains exposure of an item or product for that product's success.

And a product can be anything. A newscast is a product in a way — it sells itself to advertisers. The highest rated newscasts net the highest advertising fees. A newspaper is a product that survives by providing good services. Therefore every word and every article is part of the hype since if the newspaper fails to provide good services, it will fail.

Hype can take many different forms.

When a police department announces it has made an important arrest, on one level they are hyping the fact that they have caught a criminal and it reassures the public that the force is doing a good job.

Even when the news media exposes corruption in that same police force, the media is reassuring the public that it is doing its job of investigating and reporting the news.

Since hype permeates to even the most basic levels — a child, for instance, bragging about his parents to a playmate — it is not difficult to understand that hype is behind every current movement or fad.

But the hardest concept to accept is that we're all motivated by that same hype.

The recurring yo-yo faze, for example, periodically bursts on the scene and soon every child is playing with a yoyo. This movement, however, isn't spontaneous — at the root of it is a successful and clever marketing and promotional campaign to sell the product.

Arts writers particularly are put under constant pressure from the purest form of blatant hype.

## Pressure on arts writers

Perhaps in no other profession are persons induced to favorably review products and in turn motivate other persons to buy them.

Arts writers are put in the middle of a tug-of-war contest, with publicists tugging one way and an obligation to inform the public tugging the other.

Daily newspapers across the country, including publications like the *Suffolk Journal*, receive hundreds of press releases, promotional tickets and announcements of press conferences and interviews.

Under it all is a simple philosophy to get an arts writer to an event or listen to a performance and then to force him to write a good review.

But with the tremendous amount of hype around, sometimes products and campaigns get lost in a media haze.

So, promoters and producers have had to come up with novel ways of gaining attention for their products.

## Record industry hype

A good example of this is the record industry. Sometimes the product seems insignificant to the hype itself.

Most companies forward a certain amount of promotional records for review to arts staffs. But sending a record along to a newspaper isn't enough — every other company maybe doing that. To insure that someone somewhere takes the record out of its plastic and places it on a record player, the record companies have hired a corps of publicity people to push their products.

Their campaigns can take many forms. A company can deluge a newspaper with post cards having nothing more than a picture of an artist and his name.

Warner Bros. months after the album's release, is still sending out post cards hyping the Rutles, Neil Inne's satiric take-off on the Beatles. The most recent card included a genuine piece of fabric that attracted their fictional manager, with a clothing fetish, Leggy Mountbatten, to them.

The more outrageous a presskit or campaign, the better chance of attracting an

arts writer.

Warner is also pushing a debut album from Root Boy Slim, called *Boogie 'till you Puke*. With the album was included a personalized discomfort bag to vomit in and a pair of cardboard ROOT glasses, just like the kind Root Boy wears.

Now, Root Boy is a cult figure from the Washington, DC area who practices a brand of laidback, funky music with strange lyrics and a stranger stage act.

But the press materials give the impression that Root Boy is a punk rocker. In any event, the campaign was successful since it did attract attention, but whether the album lived up to the hype is another problem.

Sometimes previous hype can have an effect on the reviewer or the public like the promotional push for *The Last Waltz*, the Band's live recording and movie of their last concert appearance.

Its press kit, although containing standard items like complementary press releases, photos and even some buttons, is light on the hype since little more could be added to the mountain of hype already released on the Band's break-up and last concert together.

But not all hype is successful.

A recent press dinner-conference for Polydor's recording group, the Jam, turned out to be a mysterious paradox.

Polydor had rented out Don Law's concert-bar palace of decadence, the Paradise, and invited 100 press people to attend a pre-concert party.

The press arrived promptly and while no representatives from Polydor arrived, the Don Law people jostled and insulted the media people by confining them to the small bar in the lobby of the theater, making them wait an hour, and not answering any questions about the delay.

And when the Law people finally let the press in for the party, dinner was served unemotionally, booze was freely distributed and still no one arrived from Polydor.

The concert did start more or less on time and the Jam made a spectacular debut appearance in Boston, but the treatment of the press could have made

more enemies than friends.

## Movies, theater hype

Although a good example of hype factories the record companies are not the only ones practicing hype.

Movie and theater companies also dabble in the art with varying degrees of success.

Most try to make the arts writer as comfortable as possible since the slightest inconvenience may be amplified in a review. Sometimes they make a writer too comfortable.

A press screening of the *World's Greatest Lover* last December was such an instance.

Reporters not only enjoyed Gene Wilder's film parodying the silent-movie industry of the 1920's, but enjoyed the wit and creativity of Gene Wilder and Dom DeLuise as well.

Their slapstick antics at the Sack Pi Alley glossed over the film's weaknesses, making it seem funnier than it was.

This type of accommodation was responsible for the *Boston Globe's* policy of paying its own way for their arts critics and reviewers. Unfortunately, not all newspapers can afford to do this.

Sometimes a publicist can even get carried away with his own hype.

At the press preview of the Museum of Fine Arts' *Pompeii AD 79* exhibit, a press packet was distributed with a release describing the same day's preview by the press and other invitation-only guests. The release stated that 4,000 persons viewed throughout the show and the museum doors had not opened yet.

## No solution

There's no way to escape the use of hype in our society but each individual should be aware of its pressures and effects. Within the coming years, as the profession is further developed, hype may become more subtle in its delivery but more effective in promoting products, whether printed, visual or aural.

Already society is programmed by commercials and ads but hopefully the press, which is in the middle of this relationship, will hold out against the effects of hype and present a fair and objective point of view.



# patti smith babblin' about Easter

by Frank Conte

"I still like Patti Smith . . . But I want no part of making her another sacrifice on the altar of rock . . . I can only hope she has the strength to cope with it. I would have staked my life on her. Now . . . well, let's just say the odds have changed."

—Steve Simmels  
Stereo Review June 1976

Bruce Springsteen must be scared in a way. His rise from city low-life to superstardom, I then imagined, would be the last meteoric projection by both the media and the critics.

Springsteen was hot and critic Jon Landau, then of Rolling Stone, unintentionally "saw the future" in Springsteen and since then neither rock nor Springsteen have been the same. If it were not for his pressing lawsuits that kept him from recording, one would easily believe he's been scared of the image created by the hype.

After Landau's proclamation in *The Real Paper* and subsequent mass promotional schemes by Columbia records, Springsteen probably realized what was going to happen. Being plastered on the covers of *Time*, *Newsweek*, et al must have had an effect on Springsteen. His success on future releases will no doubt be measured against the high standards he himself has set.

So far the man from Ashbury Park has lived up to his expectations. Last year when I saw him at the Music Hall I witnessed one of the best performances to happen this decade. One could wonder how much media pressure this guy can take.

There has been a rapport between great performers and their following. First the artist pays his dues, then we, the public, pay ours. After every presentation, hopefully the artist matures as the audience does.

But Springsteen is no Dylan, as the established media had tried to claim. True, Springsteen wanted stardom and he got a little more than he could chew. But it has gotten to the point where the media (establishment) has sacrificed Springsteen on the "altar of rock" and it now seems like he is afraid of his own shadow.

## Media-overexposure

Patti Smith has been skewered in a similar manner and her last outing proved to be a disaster for her and her potential audience. Janet Maslin writing for *New Times* could not have better described the effect the media had on Smith.

"Through no fault of her own she had been prematurely catapulted into a put-up-or-shut-up situation and she couldn't possibly come out ahead. An audience . . . in a less high pressure situation might have been charmed and piqued by her idiosyncratic talents, wound up muttering 'So what?' instead."

Patti Smith was devoured by the press. Again it was partly her own fault as she agreed to interviews for such non-music press such as *Mademoiselle* and *New Yorker* which heralded her to be a female combination of Alice Cooper and Lou Reed.

Indeed a lot of it was beyond her control. After all she was just a poet-punk trapped in this scheme of the rock and roll machine. As the press labeled Springsteen as the new Dylan, today's rock critics don't hesitate to compare Smith with Jim Morrison.

Media-overexposure seems a sin we must accept in the Seventies. We must realize that every artist is bound for commercialism at some point of his career, and with it comes images concocted by publicists that usually differ from those of rock fans.

## The World of Patti Smith

After that initial hysteria, a smarter and more experienced Patti Smith comes



at us again with a masterpiece recording called *Easter* and a collection of anti-literary poetry entitled *Babel*. In comparison to didactical poems Patti Smith's poems are revolutionary and inevitably this is the birth of punk poetry with Smith as the figurehead.

Her poems appear in lower case with incorrect punctuation, anathematic to all classical poetry. It serves as a slap in the face, and rightfully so, to the established poetry people accept without resistance because it is over their heads.

Jonathan Cott of *Rolling Stone* writing in *New York Times Book Review* praised the work as "an alternative dazzling, arousing, annoying, imitative, original work." And it is just that. If she isn't out getting high or whipping out bad-ass rock with her group, Smith directs her energy to her primal interest, writing poetry of the absurd.

## Punk existentialism

In the opening lines of *Babel* she believes she has established another communication system, one that gives the "freedom to be intense." Our mode of communication (the same one which was disastrous to her) is not enough says Smith. We must be able to reach a super reality, one that is based on our dreams. But the communication system Smith presents through *Babel* is almost incommunicable and stems from the irrational.

Smith praises Arthur Rimbaud, a French poet who wrote the highly acclaimed *Les Illuminations* in his adolescence.

But most of basic influences on Smith came from the surrealists. The surrealists movement arose in the 1920's as a reaction against restrictions, creating their art forms in both literature and painting from impulse rather than organized thought. Andre Breton, the leader of the movement which started in France, once declared that art should correspond to the dream state of man.

Likewise Smith is a surrealist writer of the Seventies. Although her style is a fusion of various influences, she is original because she is contemporary. She's the epitome of the American youth. She's an escapist who has emerged out of the political, economic and cultural crisis and into a world of inconsistency, which is acceptable if it isn't done in excess.

Smith desires to be a poet and shun discouragement from people who regard her

as a quack. Even more representative of our generation Smith adores social, rather than political anarchy, and is free from any collective movement. Where Springsteen is a romantic realist singing about love and life on the streets, Smith transcends reality and depends on her hallucinations to dominate her works.

Smith invokes rock and roll into her poems. She makes us feel the sensuality of rock without the music.

In "munich" she explains her passion with rock.

*i am not surprised we are going far away. far from my room into the night. nothing surprises me. not his gestures his silence his coat our ride like an endless solo a violent fuzz tone an organ coming on like an orchestra my lungs expand. I feel fine . . . I feel happy i really feel great I would like to be a guitar solo one that resounds like bagpipes or bells i would like to be the backside of a rickenbacker smashing against a limestone in areplay on a raging newsreel.*

IN ANOTHER DECADE ROCK 'N' ROLL WILL BE ART.

Smith, through her bizarre imagery, takes us to different levels of sensitivity. Generally if her poetry fails because Smith is an absolute believer in freedom. There is no sense of obligation to the reader. "Poetry should be made by all. Not one," wrote the French poet Lautremont and Smith reinforces this concept in "italy" when she abstractly describes a poem as "a collection of words and mixed grill."

The poem, "dream of rimbaud," is a grotesque but sensual insight for her desire to make love with the imaginary body of Rimbaud.

In the "salvation of rock" she shows concern for anarchy that "must exist so that we may come to know and resist and grow beyond the ancient shape of a feather."

Her meditations on death are mysteriously depicted in "a fire of unknown origin". Her message is that death not only takes away but also leaves things behind.

Man is an animal is a typical adage but for Smith in "mirza" an animal learns to kill from man.

The epilogue of her book, entitled "babelogue," also serves as an introduction to one of her songs.

Her autobiographical poems take a look at being a passionate rock and roller. "i would measure the success of a night by the amount of piss and seed i'd exude over the columns of the P/A." Echoes of Rousseau's noble savage theory can be traced throughout "babelogue" as Smith holds "she has not yet sold her soul to god."

## 'Rock and roll nigger'

Religious overtones dominate some of her poems but much more mysticism is found on her album, *Easter*. *Easter* is a complex venture into Patti Smith's head-trip with religion. According to the gospel by Ms. Smith she, along with Jesus Christ and other notoraries such as Jimi Hendrix, are divine messengers from the heavens. The righteousness she preaches is not morality but rock and roll.

Like the book, she indulges her cosmic point of view so much that she loses grasp of reality and plays with her dreams. By far the musical medium is much more attractive and *Babel* (hopefully) will remain a cult item.

"Rock 'n' Roll Nigger" preceded by the live recital of "babelogue" is the best rock she's ever done. Passionate, moving and bitter, Smith demonstrates she is really an extension of Peter Townshend frantically belting out notes of frustration. "Rock n' Roll Nigger" is by no means derogatory but rather a homage to timeless nonconformists. Created with the spirit of a self-imposed exile, she conceptualizes that she, along with Hendrix and Christ and surrealist painter Jackson Pollack are "rock niggers" because their spirits want to be "outside of society."

The album does have its flaws because Smith chooses to use the medium for poetry recitals. Here producer Jimmy Iovine on the title track loses control of the recording as the lyrics are separated from the music. The audible instruments, organ and church bells, are played down while she garbles a metaphysical chant. The same thing happens on "Ghost Dance," an emulation of an Indian ritual that is unexciting. Smith likes to make a lyrical comment but there is no unified musical force driving her.

## Priestess of Punk

The group's performance has improved significantly over the past two albums, her debut, *Horses*, and the disaster *Radio Ethiopia*. One of the more outstanding musicians on the album is newcomer organist Bruce Brody whose playing reinforces lead guitarist Lenny Kaye's striking guitar. Both support Smith well on the glorious "Till Victory" and the Who-like "Privilege (set me free)."

Springsteen's assistance on the creation of "Because the Night" is well felt on perhaps the most powerful love song recorded in rock this year because the words are mean and metaphorical.

*"Love is the ring on the telephone/  
Love is an angel disguised as lust."*

"Because the Night" — donated with Springsteen's blessing, takes her back for a while and shows that she can love somebody real. There is a sensible joining of Springsteen's realism and Smith's surrealism.

"Space Monkey" accompanied by Allen Lanier of Blue Oyster Cult has a frenzied characteristic. The song strikes me as the delirium of confusion and people who are "so out of time." Smith artistically has the form of the lyrics follow the insecure content.

*stranger comes up to him  
hands him an old dusty polaroid  
it starts crumbling in his hands  
he cries ah man i don't get the picture  
there is no picture there is no picture  
this is just/ this is just my jackknife*

"Space Monkey" is the summation of Patti Smith. Her deranged, spaced-out personality is not the result of drug abuse and is a novelty.

But how long can she amaze a mass rock audience with her poetics and how long can a mass audience put up with her public excesses? Since her debut she has changed from a punk-poet and has been able to maintain her record company's interest.

Indeed her religious convictions are not in line with the traditional viewpoint of Christianity. Like most young Americans today who are presumably agnostic, Smith has given up the failings of Christianity. She still uses symbols such as the crosses, communion and the blood of Christ, which enables her to create her own religious system. The convictions she chooses inspire her art but when will they end? Hopefully she will follow her dreams onto another road which is not as religiously mystical.



by Dan Petitpas

There is currently a controversy gripping the music industry.

The argument is over the terminology being applied to the new direction of rock music — the so-called punk rock or new wave movement.

Everyone senses a difference in the songs and the artists but even the record companies themselves are asking what exactly is rock, punk rock and new wave?

Each term does have its own distinctive meaning yet they are often ignored by music promoters who will identify their groups with whatever movement that will sell the most records.

A good example of this is Warren Zevon. The man has been around for years, doing the strange kind of musical humor and satire he's doing now. Yet, he's achieved more success by being labeled new wave than ever before.

#### English punk

Originally, punk rock was the name fixed to English bands that sprung up a few years ago that stressed a return to the basics — a simple guitar, bass and drum management without flashy showmanship or expertise.

Their members were working-class youths who were doomed to the factories and mills where their fathers and grandfathers worked before them.

The only way to escape this industrial nightmare was to pick up a musical instrument and play, forming a group with the hope of making some money, which is just what they did but with a twist. Instead of trite and harmless lyrics, the groups release their anger at the society in songs that comment on their failing government, the decaying economy and their lack of a future.

Likewise they vent their pent-up hostility through violent, primitive and viciously loud music that at times parody rock rather than being part of it.

Their fans also share their groups' break with the rock and roll of the past. They dress in garrish clothes, insert safety-pins through their mouth and cheek, get drunk and dance by themselves rather than one another, bouncing up and down in crowded punk rock bars and smashing into tables and each other as they "pogo."

#### American new wave

New wave, meanwhile, is the American reaction to punk.

But here, where the future is more secure and young people can look forward to a stable future, the music is quite different.

American new wave is a return to the early rock and roll that this country developed and the English so aptly copied and sometimes surpassed.

Simple, basic chords and melodies highlight the movement, but unlike the music of the past the lyrics have a heavy layer of humor, satire and social commentary.

In America the young people have little to anger them and they lack the social hostility and violence of their English counterparts. Still, there is that primal urge on both sides of the ocean to release their emotions and pick up an instrument to belt out a song.

Both punk and new wave are just a natural reaction to a music industry that has grown fat and lazy.

For the past few years, English rock has been naively singing about love while ignoring its country's financial and economic plight. The punk rockers are realigning rock and bringing it back to reality with a harsh, hard view of the world.

American music also has become naive

# The Jam leads return to basic rock & roll

with an added element of complexity that makes it too difficult for the amateur to copy, taking many years for someone to develop the expertise to compete with their rock idols. The new wavers are bringing back simplicity to rock with vitality and energy that is both easy to understand and imitate.

#### Reluctance against Punk

But while both the English and American movements could be called punk, it is punk's bad press that has caused record



Lead guitarist Paul Weller and Bruce Foxton strip off their suit coats and let their emotions take over as their fans spur them on.

companies to coin the label new wave.

The reports of violence caused by fans as well as bands like the Sex Pistols has given "punk" a bad connotation and the American record companies avoid the word like the bubonic plague.

Due to lagging record sales, they have already doomed punk before the movement really started. But they are hopeful that an off-shoot of the movement, new wave, will survive.

But even this has caused another reaction in the music industry. Now there are some groups whose fans call them new wave but who refused to be called that.

#### The Jam

One of them is the Jam, an extremely marketable and likable group, currently being promoted by Polydor records.

Their sound is simple, basic rock and roll — crisp, clean and powerful.

And although their influence is the early Who and their connection with rock is clearly evident, they attract both rock and punk rock fans.

It is their lyrics that draw the new wave following. Cries of protest on English society and an appealing honesty in their words and music up-date their early rock influence and bring it to the present.

These three young men have a dynamic on-stage presence that is refreshing.

Outlined in plain white stage light, their gestures and actions are motivated by their music and the joy in their faces and their own belief in their songs are clear. They haven't grown used to the bright lights, the popularity or the crowds and have not come to view their music as work. Their energy is real and not artificial.

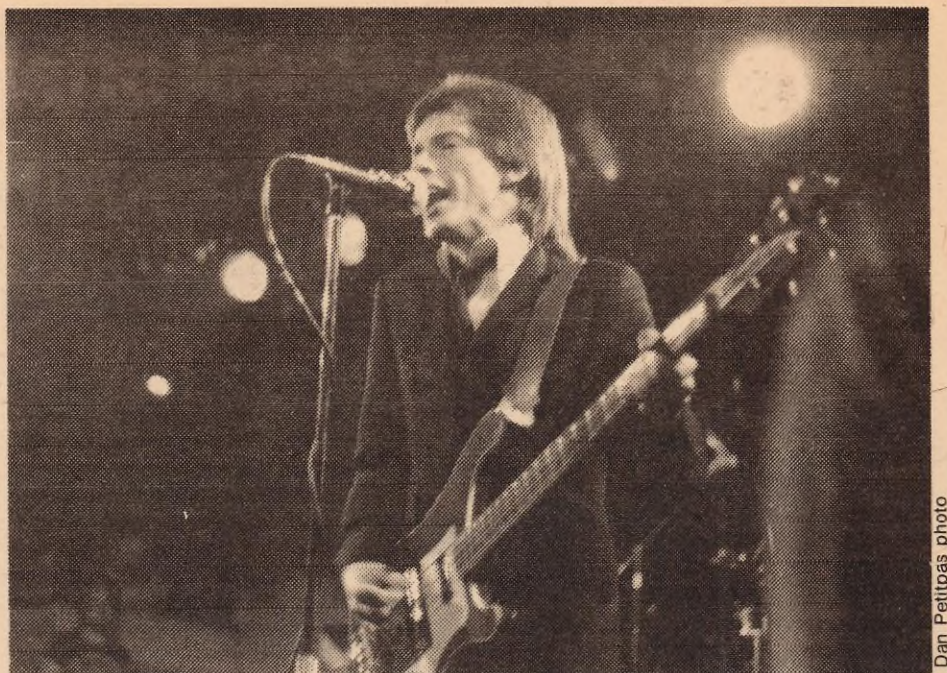
#### Working class image

Their opening number and theme, "The Modern World," sets the image of the Jam. It is direct, energetic and blunt.

*What kind of fool do you think I am?  
You think I knew nothing of the modern world.*

*All my life has been the same,  
I've learned to live by hate and pain,  
It's my inspiration drive —*

The Jam's directness in the songs however are contrasted by their appearance. Clothed in nicely tailored black suits, Rick Butler on drums lays down a



Bassist Bruce Foxton provides pounding rhythm support as the Jam attempts to invade America.

mature enough to think and make decisions yet being kept in place by a society of older adults.

Band leader and guitarist Paul Weller sets the emotion for the group with his musically competent compositions of social commentary.

His songs are rough and tumble, rocking with a strength that is unique in this day of formula rock and roll.

Backing him up is one of the finest bass players around, Bruce Foxton. His rhythms, whether on stage or on their two Polydor releases, direct the threesome along their steadily pounding track. Yet, at the same time, his playing can be delicate and gentle in his delivery.

Foxton is the center of attraction on stage as his handsome looks and straight-forward artistry forms the basis of their performance.

His flips across the stage also attract attention as he leaps off sound equipment boxes, flying through the air and back to the ground. Like Townshend of the early Who, Foxton's trademark is so simple, then again so sincere that it brings camera flashes from the crowd and cheers of appreciation.

Rick Butler on drums lays down a steady and straight-forward beat that is reliable yet contributes to the Jam's overall style of fundamental rock and roll.

But, the Jam shouldn't be mistaken as new messiahs of the new wave movement. Although their lyrics have significance, they in no way pretend to be art. Instead the Jam's style is good rock and roll performed with honesty and sincerity. They are kids themselves, playing music for other kids and as such are extremely successful.

Perhaps the group is right in their refusal to identify with the punk/new wave movement. Their music is not restricted to a cultist following but can be enjoyed by everyone still a kid at heart, rebelling against standards, rules and society.

The Jam would even rebel against this article complimenting them on their talents. As Paul Weller has written in their theme, "The Modern World:"

*Say what you like, 'cause I don't care.  
I know where I am and going to.  
It's somewhere I won't preview.  
Don't have to explain myself to you.  
Don't give a damn about your review.*



With the Who as their influence, the Jam brings simplicity back to rock music.



Rick Butler lays down a steady and straight-forward beat



# POMPEII AD 79



Dan Pettipas photo

The Museum of Fine Arts presents its most ambitious project with Pompeii AD 79, a stunning, brilliant tour through time.

by Dan Pettipas

The Pompeii exhibit at the Museum of Fine Arts is nothing less than stunning.

Less than 2,000 years ago the Italian volcano Vesuvius, thought to be extinct by nearby inhabitants, violently exploded bringing death to thousands.

Volcanic gasses overwhelmed the city as its residents tried to flee, suffocating many as they ran.

And then the rains came. A thick, black rain of hot ash spewed from the volcano's fiery mouth. From mid-morning on that day, August 24, 79 AD, to late afternoon the ash buried the city, killing 2,000 persons trapped in their homes or on the city streets.

Finally when the volcanic rains abated by the next morning, Pompeii was covered by 12 feet of ash sealing an entire city in an eerie geologic time-capsule.

#### Pompeii hidden but not forgotten

Although unfortunate for Pompeii, the event has been a boon to modern historians.

Pompeii, though hidden, was not forgotten in the ensuing centuries. A letter written by Pliny the Younger who witnessed the destruction, survived, vividly pre-

serving the image of billowing clouds of smoke, the flames and the hot lava that poured down the volcano's face and engulfed the neighboring Roman cities of Herculaneum and Stabia.

This account has added a depth and excitement to archeology since Pompeii was not an obscure, forgotten remnant of an unknown civilization, but an important legacy of Roman culture that much is known.

When the hidden cities were "discovered" in the 18th century, they became a looters' paradise for petty Austrian and Spanish royalty who then controlled sections of Italy. They particularly sacked the lava-entombed Herculaneum for its art treasures, while recklessly tunneling

through that city.

And while Herculaneum offered more dazzling artifacts, the perfectly preserved city of Pompeii was ignored until the 1920's when large-scale excavations began by Mussolini's government. By then, archaeology was a developed art and Pompeii was treated with care and respect, giving us a rich and historic understanding of that ancient sea-port city on the coast of Italy in the Bay of Naples.

#### Frozen in agony

The impact of Pompeii's demise is immediately felt upon entering the first section of the Museum of Fine Arts' beautiful exhibit.

The incredible amount of ash that fell from the skies is vividly impressive when confronting an actual segment of earth and topsoil taken from Pompeii. Twelve feet of ash, sealed in clear plastic, rises above the heads of visitors, and gives a concise and shocking view of the city's burial.

The staggering speed with which the disaster struck can be seen in the plaster casts of two of its victims.

In 1864 an archeologist named Guiseppe Fiorelli discovered that the ash had hardened around the bodies of its victims in such a way that it followed their exact contours. Forcing liquid plaster into the depressions reproduced the shape of the bodies presenting nightmarish mannequins of Pompeiians at the moment of their death.

A watchdog who died while tied to his post, suffocating and twisted on his back, straining at his leash, is frozen forever in agony.

Not far from the plaster cast of the dog, a cast of a small girl tries vainly to cover her face with her tunic as ash replaces the life-giving air.

#### High craftsmanship and pride

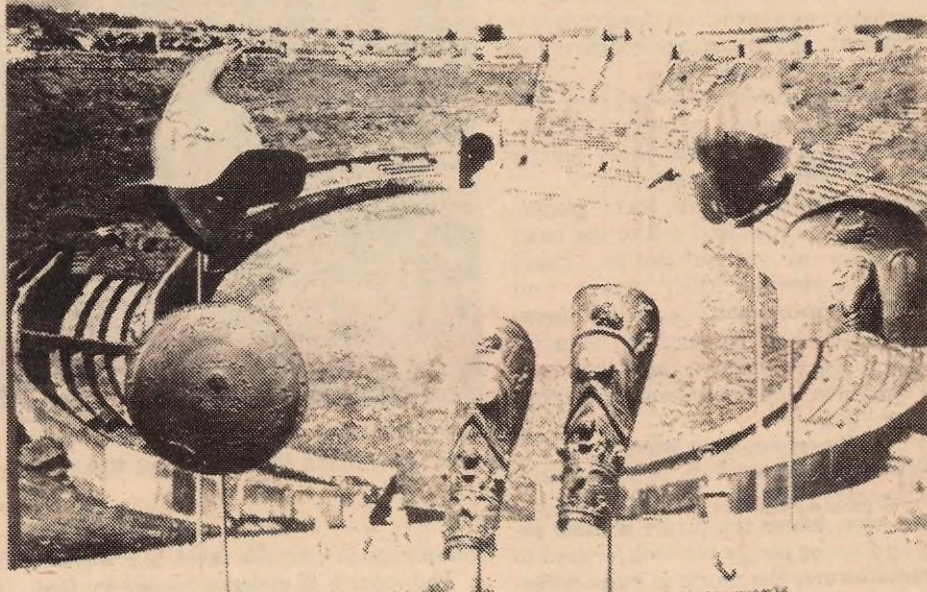
But the importance of Pompeii is conveyed through its art. It abounds everywhere, especially in stone villas where dark rooms were brightened by paintings and frescoes. Even in the everyday objects there is a high craftsmanship and pride. A simple door-knocker is decorated with the stern face of Medusa, warning away the unannounced guest.

The quality of realism present in their art is striking, especially when compared to the abstract Medieval art our ancestors primitively created just a few centuries ago. Here, the artists of Pompeii display an exquisitely refined — almost photographic — ability with only a touch of alienness that belies its 2,000 year age.

This is the type of classical art that inspired the Renaissance movement in Europe. The highly stylized poses

## The art of Ancient Rome

A flashy, showy exhibit highlighting a lifestyle from 2,000 years ago.



Dan Pettipas photo

Gladiator armaments from Pompeii: helmet, shields, greaves, dagger and shoulder armor.

of the subjects and scenes drawn from mythology deeply influenced modern painters like Michelangelo, da Vinci, Raphael and Titian.

Specifically attracting is the painting of "Pan and Mermaphroditus," a work that presents the bawdy and mischevious deity Pan, tugging at a beautiful young woman's hand, attempting to lure her off to some secret hiding place. The style of that ancient artist is so fine that this and other works from Pompeii are classics in themselves.

Another wall-painting portrays a group of pygmies in the bush that is a beautiful combination of realism and



A rich mosaic is representative of the brilliant art included in the MFA's exhibit.



Dan Pettipas photo

Lucius Mammius Maximus, a former slave who bought his way out of servitude and became a rich Pompeii citizen, is immortalized in stone.







# Elvis Costello — angry, rough and electric

## The heir to the title 'King of Rock & Roll' is 'This Year's Model'

by Jim Zinkowski

Despite the avalanche of hype that often makes it difficult to deliver the promised goods, British rocker Elvis Costello is the most captivating musical presence to come along in years.

By now due to write ups in both *Time* and *Newsweek*, you've probably become aware of Costello's rather bizarre appearance. He can be best described as resembling a certified-public-accountant circa 1960. Short, badly cut hair, thick horn-rimmed glasses, poorly fitted suit with starched white shirt and skinny tie . . . the works. He looks like the kid who would hide in the high school locker room to avoid gym class and the horror of showering with

the jocks.

You can debate over whether or not the Elvis 'look' is a carefully cultivated image but after listening to his material and seeing him on stage you realize it doesn't really matter. He's for real.

Several months ago Costello appeared at Don Law's Paradise Club and put on a performance that was both terrific and terrifying. Costello and his three piece back-up band, the Attractions, took the stage with no introduction and raced through their first number with the house lights still on. Unusual to say the least.

At first it seemed amusing watching this . . . character . . . on stage. Soon everyone's eyes were riveted to him. Costello and his band demanded attention by the amount of sheer energy they generated on stage. The drumming of Pete Thomas was the driving force behind the band. He and brother Bruce on bass provided Costello with an awesome rhythm section. Since his guitar playing is rather limited Costello relies on the organ playing of Steve Nave to provide most of the lead fills. Nave's tinny fifties style organ work has become the band's most readily identifiable trademark.

At the Paradise, Costello stalked the stage like a demon. Leaning forward clutching the microphone stand Costello cut a mean figure . . . sweat pouring off his forehead staining his iridescent green suit — the veins in his forehead ready to burst — he conveyed a strong sense of impending doom. Responding to a heckler, Costello froze, pointed the microphone stand like a rifle and fixed him with one of the most menacing stares you'll ever see. The heckling ceased.

Costello's stage presence is well in tune with the type of material he writes. He

freely admits his chief motivating forces to be guilt and revenge and they certainly come across in his songs. The pose of the shafted lover is nothing new to music but Costello conveys his bitterness towards the opposite sex with amazing simplicity.

On his Columbia debut album *My Aim is True* Costello managed to capture the universal awkwardness of most young men with one line from the song, "The Angels Want To Wear My Red Shoes." Costello's adolescent hero summons up the courage to ask a cheerleader out on a date. She "accepts" and he sings "I was so happy I said I could ide, so she said drop dead and walked off with another guy." Add to that Costello's superb sneering vocal delivery and you've got a classic. On "I'm Not Angry" Costello finds that he's just become the odd man out in a relationship and sings with a sort of screaming irony. "You're upstairs with your new boyfriend while I'm left here to listen, well I'm not angry . . . anymore." When he screams out that last phrase the effect is perfect. He's not angry, he's just waiting for revenge.

*My Aim is True* shows Costello to be at home in several different musical styles, the reggae influenced "Watching the Detectives," the heavy rock of "I'm Not Angry" and even rockabilly with "Mystery Dance."

At his Paradise show Costello's physical appearance wasn't the only thing out of the ordinary. On tour to promote his first album, Costello virtually ignored it in favor of material from his then unreleased second album, *This Year's Model*.

Costello gambled on the strength of his new material and came out a winner. *This Year's Model* is easily as strong an effort as *My Aim is True*. The album has a more cohesive feel to it now that Costello is backed by the Attractions and not some nameless group of studio musicians. The fifties organ-work, the solid drumming and Costello's lean guitar chords all add up to a really unique sound.

One line from his latest album seems to best sum up the recurring theme in Costello's work. On "Radio Radio" Elvis lashes out at top forty radio programming in the U.S. With that steady sneer of his he screams out, "I want to bite the hand that feeds me, I want to bite that hand so badly."

Costello's music is far from the bouncy type of pop drivel we've become so accustomed to hearing. Let's hope he takes a sizeable hunk out of the feeding hand and continues to bring some gut feeling back to rock and roll.



## Teacher evaluation questions that almost made it

by John Terra

Are you currently involved in a Course Evaluation in your classes? As you have noticed, some of the questions are pretty . . . er . . . interesting. But did you know that there were some questions that were deleted? While rummaging through the Suffolk garbage bin during my lunch hour, I found some questions that weren't included in the evaluation. For your literary entertainment, I now present them.

Please check all of the following that apply:

- Teacher playfully throws live tarantulas at sleeping students
- Teacher eats chalk
- Teacher snores louder than students
- Teacher is illegal alien
- Teacher makes rude noises
- Teacher wipe nose on sleeve
- Teacher wipes nose on student's sleeve
- Students ignore teacher
- Uses class time to tell what cute thing their children did the night before

- Lectures in Swahili
- Insists on being called "Reich fuhrer"
- Interrupts students reading comic books
- Flails arms wildly and rolls eyes
- Forces students to kiss ring before entering class
- Brings illegal substances into class and refuses to share with everyone
- Secretly waxes floor before class and yells "FIRE"
- Distracts class by catching flies with tongue
- Students must do cartwheels before being excused to the rest rooms
- Says "SAY WHAT?" excessively
- Yawns without putting hands over mouth
- Takes shoes off and demands students to take deep breath

So, how did you make out? No, I didn't mean last night in your car, I mean about the questionnaire. If you've done it, you may go on to the second part of this quiz, multiple choice.

- 1) I am a a) freshman b) sophomore c) junior d) senior e) psychotic murderer

- f) fool for answering these stupid questions
- 2) Enthusiastic-wise, the teacher was: a) excited b) bored c) I don't know, I never went to class d) I don't know, he never comes to class
- 3) The teacher discriminates on the basis of: a) sex b) lack of sex c) race d) color e) number of Star Trek episodes seen
- 4) Teacher frequently derives material from: a) textbooks b) Superman comics c) bathroom walls d) Henny Youngman
- 5) Alertness in class is: a) common b) non-existent c) what? d) the answer is 4
- 6) As a result of this course I: a) am in a state of shock b) forgot why I am here c) realize that boredom is fun d) got a lot of sleep
- 7) The text was: a) easy b) hard c) written backwards d) available at the nearest x-rated book shop
- 8) Teacher maintains attitude of: a) I am always right b) I am always wrong c) You are all scum d) I am holier than thou e) You are holier than me

- 9) Grades are determined by: a) performance b) a roll of the die c) random sampling d) tarot cards e) aching corns and bunions
- 10) The exams require: a) studying b) prayer c) cheating d) extreme luck
- 11) Instructor responded to students' needs by: a) physical abuse b) giving them a shoulder to cry on c) ignore them d) giggling uncontrollably
- 12) I would recommend this course to: a) some poor, unsuspecting freshman b) my friends, if I want to get rid of them c) my enemies d) Angolans e) masochists
- 13) I have attended this class a) 100-75% b) 74.9-52 1/4% c) 51-3.1416% d) by hiring someone to go for me e) by telepathy
- 14) My expected grade is a) None of your damn business b) much too embarrassing to mention c) somewhere between A and F

Well, that just about winds it up. Please bear in mind that this material is not meant to insult or degrade, and any insinuations are either coincidence or a pretty good guess.



# First all-disco radio show

by Alice Whooley

People are swapping their flannel shirts and dungarees for silk blouses and satin pants. Industrious young men are picking up their Saturday night dates in limosines instead of vans. And everyone wants to learn to dance like John Travolta.

What is causing these amazing occurrences? Well, these are all the effects of a new and exciting form of music called disco.

Disco is a derivation of rhythm and blues and most music experts agree that the reason behind its popularity is that it gives people a chance to go out and dance and have a good time. But, recently disco has sprouted off in another direction — radio.

Disco has hit the air waves with a great deal of enthusiasm. More and more disco songs are becoming top 40 hits and stations all over the country are being swamped with requests for still more of this music.

This response has caused one station to go all disco seven nights a week. The station, WBOS FM, stereo 93, is a 50,000 watt, formerly all easy listening station and this is indeed the boldest step they have ever taken. The person most responsible for this move is the program's musical director Ron Robin.

## Disco on the air

Robin explains, "I first went to WBOS a year and a half ago shortly after my show *Disco Notes* was cancelled on WVBF. The response to the Sunday night broadcast on WBOS, from 8-12 was amazing right away."

"After doing the show for about two to three weeks, station manager Arthur Temple called and said he wanted to see me right away. After what had just happened to *Disco Notes* on WVBF I panicked. But, he had called me in to tell me how happy he was at the response to the show."

Temple is a station manager who Robin highly admires saying that he "listens" very carefully to his employees.

Robin is no stranger to New England media. He has worked at WLYN in Lynn, an easy listening station from 1963-1965. Switching from there to WRBR, a top 40 station in Manchester, New Hampshire he then returned to Boston working at WMEX from 1967-1972 and was at WVBF from 1972-1978. He is also well

known for his segments on *Evening*.

After a year and a half of increasing popularity of the Sunday night show at WBOS, station manager Arthur Temple, under Robin's persuasion, decided to let the show go seven nights a week from 8-12. It was then that Robin decided to have two other people share in the hosting chores.

He clarifies "I chose Vinny Peruzzi and John T.C. Luongo because I knew them both and was aware of how well informed they were about disco. I also didn't want us opposing one another at different stations at the same time slot which we would have been. I wanted us all to work together with the same objective in mind."

Peruzzi was Program director of WBZ-FM and music director of WBZ-AM and FM. He then went to WEZE and became "Disco Vinny" to his Friday and Saturday night audiences. He also performs as a disc jockey at the Fan Club and Kimmies.

Luongo began the first radio show devoted to disco in the United States in 1972 on WTBS, M.I.T.'s radio station. In 1975 he began *Nightfall Magazine*, a publication devoted to disco. Currently he's disco d.j. at Future.

## 'Largest disco in town'

Robin hosts the disco show on Sunday, Monday and Thursday evenings, Luongo covers Tuesday, Wednesday and Peruzzi will hold the position on Friday and Saturday.

Robin said, "We're trying to form the largest disco in town. We want to play familiar songs that even the non-disco-goer can associate with. We are also going to play disco favorites from the clubs. The show should be informative, enjoyable and should educate people about disco."

Many people fear that WBOS is just taking too large a step and that this type of music is only a fad.

Robin disagrees. "I've been hearing that disco is just a phase since 1972 and it's 1978 now and stronger than ever. Disco is not a phase. When I do parties at high schools they request disco songs that aren't on the radio yet and this is high school. Disco is here to stay."

Disco is a new and important form of music. It is very likely that disco may soon become as popular as rock and roll. But, according to Robin disco does not want to overthrow rock and roll but com-



Disc Jockey Ron Robin brings Boston's first all-disco radio show to the airwaves

plement it.

He states, "I love rock and roll. Rock will never be taken over by disco. Rock has forged a place for itself in society for always. But disco is a way to expand people's musical taste. There is a definite need for it."

But, for a type of music to remain popular it has to have several redeeming qualities that will make people fans for a long time. Robin feels that disco has these qualities.

## More orchestration

He elaborates, "It is a wonderful socializing influence. It is very friendly and there is the common bond of dancing. Dressing is also an important part of it, there are just so many facets to it. It is a different form than rock and roll. It's a large subject. Another admirable thing about it is that parents relate to it."

Disco is expanding and growing. The movie *Saturday Night Fever* and a movie soon to be released *TGIF* (Thank God It's Friday) starring Disco queen Donna Summer, are two examples of its move onto the large screen.

Robin says, "Whether there will be more disco oriented movies depends a great deal on the popularity of *TGIF*. It's going to be a big production with the sound track album already released. A lot of people still consider *Saturday Night Fever* a fluke."

Robin also sees changes happening to disco music in itself.

He envisions, "There will be a lot more songs with a lighter beat, not all songs will

have the heavier sound of the Bee Gees. *Rock Your Baby* was the first hit with this light beat. You will also be seeing more orchestrated sounds."

Robin also sees disco becoming more prevalent on the AM dial. He says, "It takes a song several months now to make the transformation from being a hit in the clubs to being a hit on the radio. I see that possibly decreasing."

## All disco radio

If this is to be done and if disco is to grow in other ways then changes are going to have to be made.

Robin explains, "There is still the problem of getting the discs out to the clubs. There also has to be mandatory size disc. As it is now we have some 45's and some 33's."

"I myself prefer the large 45's that The Sound Soul Orchestra came out with a few years ago."

The goal that Robin, Luongo, and Peruzzi have set is to some day have WBOS go all disco 24 hours a day.

"I feel that there is enough material so that it wouldn't be repetitious," Robin says. I also feel that there is enough of an audience for it."

Approximately 45,000 people visit a disco in the New England area, a week. Groups like the Tramp's, and Tavares are becoming increasingly popular and critics are beginning to seriously consider disco for the first time. It seems only fitting that a station make the step WBOS is now. Time will show how successful this idea really is and how much people actually want disco music on their radios.

# Zevon smiles through success and delivers the goods

by Steve Scipione

Warren Zevon smiles at the audience with a wicked coolness.

"Does everybody know how to say 'Aaaaaahoooooh'?"

The audience howls a wolfish affirmative.

"Well then, whenever I say 'bite down' ..."

Zevon fingered out the first loping chords of "Werewolves of London." The song is punctuated by quite a bit more gleeful howling than it requires. No one, least of all Zevon himself, seems to mind.

"Werewolves" is only the second number of the night, and already the exhilaration level is high. It remains high through

the entire performance. Zevon pounds on his piano and throws back his head and rasps his wonderful music into the face of the sonic maelstrom his band produces.

The words are absorbed and buffeted and spun out comprehensibly only at the chorus. But despite this lack of intelligibility there is a mood, a spirit, the feeling that if you can't have the words, well, the music is enough!

On Zevon's album *Excitable Boy*, one can have both. The concert power is still there, but it is enhanced by a more balanced synthesis of lyrics and arrangements.

In concert the nearness of the music and performers puts what is being said

into secondary focus.

On *Excitable Boy*, the listener is surprised (if not unsettled) by the unconventional lyrics.

They tell stories, and throughout these stories stalk entities real, surreal and ethereal — a headless, vengeance-seeking Norwegian mercenary, a psychotic whose aberrations are cheerfully owed to his "excitability," and anthropomorphized werewolves being assimilated into London society with juxtaposed warnings about their more anti-social behavior ("He'll rip your lungs out, Jim"), and family of innocents wandering among massive historical forces they have no control over.

There is a great deal of action that never happens, and seldom is anything truly resolved. The narrator of "Accidentally Like a Martyr" recalls in sweeping terms a broken love affair. He "should have done, should have done," but didn't and still doesn't, as "the days slide by."

Headless Roland on the other hand, completes his revenge on "the man who done him in," but is still doomed to be "the eternal Thompson gunner," the soul of terrorism and mercenary violence everywhere.

Conversely, in "Veracruz" a great uprooting and odyssey are predicted, but neither actually happens during the course of the song.

In "Johnny Strikes Up the Band" and "Nighttime in the Switching Yard" this concept of "unhappenings" is brought to its extreme.

We wait for Johnny to strike up the band. We wait for that midnight train. Our anticipation is never satisfied, but that feeling of "something big is just around the corner" is probably the purest distillation of the album's essences.

*Excitable Boy* is suffused with just that sense of the moment.

Zevon's singing, well, his singing, that's an odd thing. Looking at the cover photo of *Excitable Boy*, one will see a rather handsome, boyish faced man with a kind of inscrutable look around the bespectacled eyes and a curiously predatory part to the lips. Zevon sounds like he looks.

His voice is a pleasing baritone, perhaps a bit too rich and ruggedly cultivated for its own good. But there is a bottom hollowness to the voice also, and a maniacal ring in its upper registers.

Listen to the "down on my luck" reiterations in "Lawyers, Guns and Money" or the almost-snarl that is the final line in "Roland The Headless Thompson Gunner" for good examples of these incongruities.

To stretch the analogy even further, consider the instrumental arrangements. The format is similar. Buoyed along on the top of the crisp, beautifully recorded rhythm tracks are Zevon's disciplined, militaristic piano lines and Waddy Wachtel's growlingly lunging guitar licks. Despite occasional embellishments (the recorders on "Veracruz" or the saxophone on "Excitable Boy"), the basic instrumental conflict is borne by these two.

Now Zevon's singing is sanity with an edge of lunacy. But when it comes to the instrumentals, his piano-playing must be the edge of sanity that Wachtel anchors with his jagged, roaming leads. Wachtel often overwhelms Zevon, but by the end of each foray he must return from where he started.

The explanations have been offered. Summation: Warren Zevon is a formidable artist in person and *Excitable Boys* is a formidable album. In both cases the parts are all there and they are all excellently flaunted. And amazingly enough, the whole is still greater than the sum of its parts and Warren Zevon is still smiling.





## perspectives

# 'Hell of a Mess' unrewarding without research

### THEATER

by Vicki Fiske

*A Hell of a Mess. Written by Eugene Ionesco. Directed by Joann Green. Starring Tim McDonough, Eugene Kalish, Gregory Pantile and Terry Stoecker. At the Cambridge Ensemble.*

As an illustration of the basic ignorance and isolation of man, the unnamed "Character" in Eugene Ionesco's *A Hell of a Mess* never becomes a participant in the play's action. Rather he remains passive and detached — an observer. But his role as observer never develops into cognition and he remains ignorant throughout.

And so it seems that the passivity of a viewer expecting unearned entertainment might call the Cambridge Ensemble's work a failure.

The play, about a young man's sudden acquisition of wealth, is of the type called "theatre of the absurd" and as such is bi-

zarre, complex, and esoteric. It demands participation (research) before it yields understanding.

The story revolves around the changes that occur in the life of the young man, the soppy, hand-wringing "Character," after an inheritance. He quits his job, rents an apartment, takes a lover, but otherwise does nothing to participate in the outside world which is boiling with the turmoil of the bourgeois revolution. His inheritance at once and forever corrupts and isolates him.

His old co-workers use manipulation, shame and an appeal to his sense of "brotherhood" to try to get him — and his money — so he will remain at his job as clerk. And the quest for solitude in his apartment is continually violated by babbling uninvited guests who pour their hearts out to him in an effort to break his isolation.

As the story continues, "Character" exists in the world but never confronts it.

This absence of confrontation is symbolized by Ionesco's use of the theatrical device of mime. Throughout the first act, "Character" never speaks. He shrugs, pouts, smiles and shrieks, but only in reaction, never in initiation. In the second act he speaks only when reciting Shakespearean sonnets.

It is by making the main actor verbally passive that Ionesco has freed himself to try many experimental variations in the play's form, such as the elaborately overt use of visual symbolism or the placement of single actors into multiple roles. But it is this same device of passive non-reaction that brings the greatest conceptual weakness. "Character" continues not to react, respond, or understand throughout the play and he remains ineffective. Since the other actor's lengthy and didactic soliloquies don't affect him, his silence does not affect the viewer.

Ionesco is obviously looking for a mouthpiece within the play, but his social commentaries on war, money, isolation and the human condition are so overbearing that there remains no humanity, only his own self-indulgence.

The Ensemble's American premiere presentation attempts to transcend the essential weaknesses of Ionesco's writing and experiment with the generous structural latitudes. Their interpretation of the confusing remains confusing but not confused.

The production is clean and comic and most of the acting is brilliant and imaginative. The most severe criticism is that it is slow, tedious and exaggerated (the first act alone is an hour-and-a-half long), but again that can be traced to the original Ionesco offering.

John Wright, a slender, fuzzy-haired actor, is perfectly cast as the ridiculously average man "Character." He is blessed with a rubber face that yields a stylized high comedy to his difficult role.

Tim McDonough, as the boss and numerous other characters, is a striking, tall man with a huge jaw and dark, deep-set eyes. He plays more than half a dozen roles, often one right after another with clarity, intensity and energy that never

falters.

His highest point is in a collection of scenes he plays during the second half of the first act.

"Character" has just moved into his new apartment and is invaded one by one by some of his new neighbors, all played by McDonough: an old Irish widow landlady who whines in self-pity, a dissatisfied wife from downstairs who brings her poodle to call with seduction on her mind, and her equally seductive homosexual husband. All confess their life stories and seek consolation. But all irritatingly litter his new home.

With the eruption of his final visitor, a pathetic old cripple, the act finishes in an orgy of self-indulgent oral gratification. McDonough accents every word of his soliloquy with mouthfuls of pills, candy, toothpaste, mouth spray and chewing gum and degenerates into a horrible hell of a mess — Ionesco's obvious symbol of the human condition.

The other great strength in the Ensemble's presentation is in their consistently effective use of space.

Housed in an old church adapted into a theatre, the limitations are many and imagination is essential. But the action of the play's both well-defined and separated by using all available space — the choir loft, corners, walls and the large sanctuary doors. These different placements and movements of the action help make the lengthy scenes more tolerable.

After struggling to understand the Ionesco play and discovering its inherent lack of flow, cohesiveness, and justification of action, it becomes apparent that the Ensemble does a good job with a poor work.

Their effective use of complex Ionesco imagery, interesting selection and use of props, and consistently good acting in difficult roles, makes the Ensemble's presentation of the author's egotistic comments on life and the human condition successful.

But enjoyment of the play cannot be attained by a passive, irresponsible audience, rather, it merits serious thought and study beforehand.

## Sports Lounge fantastic

by Ron Geagan

Where can you go any day of the week and see Rod Laver, Joe Namath and Tony Conigliaro just hanging around? At the Sports Lounge.

Across the street from the box office at Fenway Park on Yawkey Way is a souvenir shop. This home of nostalgia is well known to the millions of people who have visited Fenway over the years.

Since 1947 owners Henry and Arthur D'Angelo have done a booming business at their house of memorabilia. So booming, in fact, that they have added a new dimension to the sporting air that surrounds the house that Yawkey built.

A stairway beside the souvenir shop leads downstairs to the Sports Lounge that's billed as a new live music club featuring funk, jazz, rock, reggae, with just a touch of the blues.

The first thing that hits you is the thousands of posters that cover virtually every inch of the walls. The posters are not of Cheryl Tiegs or Farrah Fawcett-Majors, but, rather, of athletes representative of every sport imaginable.

But, although the lounge features live music, this is not a dominating force at the Sports Lounge. When the Red Sox are playing the music goes off and the television go on.

The Sports Lounge is not the only night spot in Boston, and you might not find Jim Rice or Butch Hobson there (except plastered on the wall), but after you've been sitting and watching the Bo Sox battle for three hours it is an ideal place to relax, have a beer and drop into the fantasy world of sports that is truly the Sports Lounge.

## Emanuelle sequel impotent

by Dave Mullins

*Emanuelle in Bangkok. Directed by Joe D'Amato. Starring Laura Gemser. Now playing at the Sack Saxon.*

Pornographic movies have been known to turn actors and characters into x-rated legends. Unfortunately for the viewers, director Joe D'Amato turns *Emanuelle*, a legend in soft core pornography, into just a memory.

*Emanuelle In Bangkok*, D'Amato's new film, is a far cry from the past versions. It is a cheap rip-off designed to make a fast buck and only proves that sequels are never as good as the originals.

Director D'Amato shows he has no talents. The plot is terrible, predictable, and is more ludicrous than sensual. His

editing is no better, and it seems he's censoring his own film. Add to this a bad print and the total movie ends up reading like a telegram.

Even the background music, while hardly a soundtrack, is a combination of different whistlers, one minute barely audible, the next overlapping the dialogue.

Bad acting and bad directing simply mean a bad film, which this is.

Obviously this film is just a filler at the Saxon until a better film comes along to take its place. Hopefully, the public will save their money, and instead of seeing this movie will take the time to travel to a revival theater and catch the original version.



Tim McDonough is the 'Old Woman' who remembers her past and John Wright is the 'Character' in the Cambridge Ensemble's production of Eugene Ionesco's *A Hell of a Mess*.

## BAG does Woody Allen

# 'God' is fun, entertaining

### THEATER

by Alice Whooley

*God. Written by Woody Allen. Directed by Herb Mendell. Starring Peter Straguso, Paul Stuart Graham and Deborah Scardill. At the Boston Arts Group.*

Where can a not-so-nice girl from Swampscott meet and fall in love with a writer born before the year 500 B.C.? Why in a play written by Woody Allen of course.

And this is only the beginning of the madcap escapades that occur in *God*, a hilarious, if directionless, spoof of the ancient Greek tragedies.

*God*, first published in 1976, as part of Woody Allen's book *Without Feathers* as a short story.

In this adaption there are virtually no props or scenery used during the entirety of the play.

Instead it relies heavily on the actors' creativity and the imagination of the audience.

The story revolves around the life of an actor, Peter Siraguso, and a writer, Paul Stuart Graham, both living in ancient Greece who are trying to conceive an idea for a play that will win the annual theater awards in Athens.

Suddenly the play appears before them. Characters spring out from out of the audience, a chorus appears and the per-

plexing problem of an ending is solved.

All of this happens in an off-beat, funny and zany manner. There are constant interruptions, calls from Allen, ordering of sandwiches, and the never ending cries of Doris from Swampscott for someone to make love to her.

The flow of unique and diverse characters never cease as persons like Blanche Dubois (from *A Streetcar Named Desire*), a salesman named Bursitis, God, Groucho and a woman with a knife in her chest who appear throughout the play.

This is definitely not the type of people you would meet on a Sunday stroll through your neighborhood.

It is Allen's writing that makes this play successful although he sometimes loses control and adds too many characters and too much material to the play.

Allen had this same problem in two of his earlier movies *Everything You Always Wanted to Know About Sex and Bananas*. This effort lacks the sophistication of *Annie Hall* but is still riotous and deserves to be seen.

The performance in the Boston Arts' group production are adequate. Paul Stuart Graham does seem to overvocalize and Deborah Scardill sounds like she comes from Brooklyn instead of Swampscott, but Allen's lines overshadow these flaws.

*God* is all and all an enjoyable, fun and entertaining evening of theater. It's almost heavenly.



# soundings



## Paul McCartney and Wings. London Town. MPL Communications (Capitol) Records.

With *London Town*, Paul McCartney confirms the suspicion that has been growing since *Venus & Mars* and *At the Speed of Sound*.

Paul McCartney is over-the-hill. After *Band on the Run*, the definitive rock album and his best, McCartney has been dabbling in mellow, harmless, meaningless pop rock.

And while these albums continue to sell, each one seemingly surpassing the others in sales, there are less and less McCartney fans who will admit they enjoy them.

It was always known, even back in the days of the Beatles, that McCartney was the Cole Porter of the group, leaning to love songs while Lennon was into social significance, Harrison into Eastern religions and Ringo into money.

Still, his songs had an edge to them with melodies that attracted admiration and words that meant something.

But *At the Speed of Sound* and now *London Town* shows that he has lost that edge and his creativity as well with a collection of 14 songs of boring dribble and glossy, formula compositions.

McCartney was once asked what some mysterious lyrics in one of his songs meant. He answered that they meant nothing, he just needed some words that rhymed and so he used them.

This philosophy of song-writing is painfully evident with lyrics like:

*By Dawn's first light I'll come back to your room again*

*With my carnation hidden by the packages*

*I'm carrying something*

*I'm carrying something for you.*

McCartney is too comfortable with the money and freedom his recent world tour guaranteed him and the constant flow of royalties that have added security to his future.

Definitely, all of this has changed McCartney's style and has created menopause music that is rock for the thirties and older age group.

The best examples are the title cut "London Town" and its companion tune, "With a little Luck." Their saccharine melodies and bankrupt lyrics, as well as their blatant similarity, will fail to excite even the most excitable of groupies. McCartney imbues them with an artificial emotion that is still apathetic. Since he doesn't care, why should we?

Yet, *London Town* clearly has its uses. The record could be used as a frisbee, or melted down to make one of those cut little ashtrays that were the rage a few years ago. The pictures, of Paul, Linda and Denny can be cut out and carried around in a wallet, next to your empty cash compartment, and you can throw darts at the color poster inside.

— Dan Petitpas

## Jethro Tull. Heavy Horses. Produced by Ian Anderson. Chrysalis Records.

It appears that Jethro Tull, behind Ian Anderson, is content to continue producing a blend of rock and roll with, of all things, medieval music. Anderson's ever-present flute and occasional mandolin, along with a standard rock combo behind him, shine on the group's latest release, *Heavy Horses*.

Following the precedent of *Minstrel In The Gallery* and *Songs From The Wood, Horses*, delves fully into rock, via the Middle Ages. *Horses* is the best of the three, and Anderson apparently has learned a bit of moderation in his medieval leanings.

Although the tone is of old, the subjects are contemporary, however seen through the medieval perspective. Although the subjects are simplistic; cats, mice, trains, horses, etc., Anderson's lyric are so full of intricate images that it takes a while before his message is clear.

Some outstanding lyrics, as well as the fine melodies, reinforce Anderson as one of the top songwriters/poets of our time.

As usual, Anderson's vocals leave nothing to be desired with the band at their usual competent self.

Anderson leads his group into a stellar session as his compositions are well-balanced and very listenable, (which has not been the case with a few of the songs from his earlier efforts).

"Lullaby" is actually a song designed to keep someone awake and it has a few tasty guitar licks by Martin Barre. "Horses" is a brilliant example of Tull music since it contains all of Tull's characteristic musical motifs.

The reserved portion of Anderson's talents bring us "Acres Wild," "Weathercock" and "Moths." Each are rhythmic ballads that are hauntingly beautiful in their simplicity.

"Weathercock" is the most philosophic of all the songs as it implores a weathervane to divulge its many secrets. Meanwhile "Moths" is the best song Tull has recorded in many years. It is the sleeper on the set, combining fine lyrics, a superb melody (reminiscent of "The Chequered Flag" from *Too Old To Rock And Roll*), and an emotional vocal performance by Anderson.

On the other side of the coin are "Journeyman," "Rover," and "One Brown Mouse" each are up-beat songs that instills a perfect balance. They are standard Tull songs concentrating on the hard-rocking aspects of the group, with frequent interventions of Anderson's flute and mandolin.

In a class all its own is "... And The Mouse Police Never Sleeps," a bizarre song that is simply a tribute to a mouse-catching cat. It is also a heavy rocker, where Anderson's sly vocal is as smug as the feline he describes.

Overall, the album is a monumental work that should appease the large Tull cult, and may even indoctrinate a few new members into it. The set is a pleasure, a definite addition to any serious record collection.

— Jeff Putnam

## Atlanta Rhythm Section. Champagne 3 am. Produced by Buddy Buie. Polydor Records.

The fantastic new offering from the Atlanta Rhythm Section, *Champagne Jam*, delves wholeheartedly into Southern rock.

One of the top bands to come out of the South in years, ARS blends perfectly the styles of other Southern groups such as the Ozark Mountain Daredevils, the Marshall Tucker Band, Wet Willie, Eagles and Lynyrd Skynyrd.

Most importantly it is Skynyrd that serves as the model for the ARS in the band's development. Their influence is readily apparent in each cut from *Champagne Jam*.

Robert Nix and J.R. Cobb have also dedicated this album to both victims and survivors of Skynyrd's tragic plane crash last year. Artimus Pyle, one of the survivors of Skynyrd, joins in to play back-up percussion on the album.

It's ironic that due to the tragic demise of that group, ARS has apparently assumed the top spot in the field of Southern rock.

Nonetheless, the band is still working hard on their image which this album should help to expose.

They also have a great pride in their work and proudly proclaim it the album's opening cut, "Large Time."

Well, I'm glad to be living in the USA

Playing for the ARS

Might not be your cup of tea

But I can guarantee you this:

We're having ourselves a large time

The album is an excellent blend of tender ballads like "Normal Love," "The Ballad of Lois Malone" and up-beat heavy Southern rock like "Champagne Jam" and "Large Time."

"I'm Not Gonna Let It Bother Me Tonight" rockingly excites as the title is repeated over and over and snowballs into a wall-shaking chorus.

The single, "Imaginary Lover," is a blues-oriented piece that features a very emotional vocal by Ronnie Hammond. It carries the same energy as the group's biggest hit, "So Into You."

"Euileen" is reminiscent of the Eagles "Witchy Woman" but goes even further in its biting lyrics.

*She is a witch*

*A bit of a bitch*

*She's a necessary evil*

The album is very well-performed and well-produced. Buddy Buie, who co-wrote all the material, has an adept hand at production and the album is as much a tribute to him as it is to ARS.

Barring any future setbacks, the ARS should reign supreme over the Southern rock field and *Champagne Jam* will see that they get there.

— Jeff Putnam

## Maria Muldar. Southern Winds. Warner Bros. Records.

I don't buy records.

Back in 1972 I bought my last album at the impressionable age of 12. When I handed over seven dollars to the sales clerk and received my penny change, it made an impression. I decided that there were other things I could spend my pennies on, like Freak Brothers Comics that would cost less and give me a better return for my bread.

Now when I reach over and turn on the car radio to listen to the top tunes and "artists" that my friends never tire of discussing, I find that listening while commuting or doing errands is just the right amount of attention to appreciate popular music. I never feel like pulling over for a few minutes to divine the true meaning of life from the lyrics of a top 10 song.

So why am I reviewing a record for the buying public if I don't buy the records and listen only on short hops to work?

Because I think someone besides a fan should look at a new album by a top selling "artist" and see what these five to 10 dollar albums are giving you.

Maria Muldaurs' new album, *Southern Winds*, has ten songs that range from a repetitive hit-type song "Make Love to the Music" written by Leon Russell, to a white gospel number called "My Sisters and Brothers."

Muldaur manages to come off as an authentic southern singer on the album which is a real feat for a girl from Greenwich Village. Songs such as "Cajun Moon" and "Say You Will" help her pass as a sultry, long-suffering woman from the bayou.

She sings well, occasionally showing some range and depth to her voice, though she never strains for a note or reaches into her soul for a burst of low-pitched duende.

Her ability to sing different types of music, such as country and rock while retaining some identity, is the center of her appeal as a popular artist. You can sit through the songs that don't appeal and wait for one you will favor.

For your money you'll be getting an ordinary little album, that breaks no rules or explodes the status quo with passion or vitality. Nothing fantastic, but that seems its greatest appeal.

— Sue Peterson



## Todd Rundgren. Hermit of Mink Hollow. Bearsville Records.

Just as his band, Utopia, seemed to finally get things together, Todd Rundgren, ex-top of the pops song boy, has sidetracked its growing consistency with a self-imposed, self-produced effort called *Hermit of Mink Hollow*.

This time around Rundgren dips into the ethic of individualism as the title suggests.

Rundgren has departed from the communal ideals set forth in his last few albums and attempts to speak personally rather than collectively in lyrical and musical content. He has locked himself in an elaborate studio with his fellow musicians' instruments but without them.

On *Hermit of Mink Hollow* he goes back to his early roots by himself as he carries all the roles of arranger, engineer, producer, and everything except advertising management.

"I haven't done notable pop hits for five years. And I don't miss them at all," he told *Music Gig* magazine earlier this year. Apparently he's changed his mind because *Hermit of Mink Hollow* tends to focus on reaching a mass audience, presumably top 40.

He has a better chance than with *RA* or *Utopia*. After all, the radio programmers could not possibly air such epic digressions such as the "The Glass Guitar" and "The Ikon."

Rundgren's successful amalgamation with a complex unit such the Utopia band is clearly missing on *Hermit of Mink Hollow*. The old Rundgren approach (from *Nazz et al*) is best reiterated on a competent piece entitled "Can We Still Be Friends" a good melody voicing a regretful unsettled relationship.

"All the Children Sing," a jovial optimistic tune which opens the album unfortunately exemplifies the overall failure of *Hermit of Mink Hollow*. Who wants to hear Rundgren's self indulgence overdubbed in the chorus when he could have used his back-up band more effectively? On *Oops Wrong Planet* the band brought together the elements of fine production, soft but fiery songs, and a tight performance. It is hard for one man to do this effectively.

"Out of Control" his only outright rocker, seems out of sync. The ignited tempo welcomingly breaks what turns out to be a wearisome recording. Ironically Rundgren leaves us wondering why he hasn't come out with a complete portfolio of slambam rock n' roll just to break from his obligation of white-eyed soul and cosmic rhythm and blues. "Out of Control" is explosive and Rundgren screeching out the lyrics at the end are much more attractive than his soft charming voice.

Todd Rundgren is an artist who is no longer in the mainstream of popular music today as he was about six years ago. Time, desire, and a direction have molded him into a productive and colorful artist. His 15 album career have seen him progress from pop charm to complex jazz-rock concepts.

Surprisingly his work with the Utopia band Kasim Sultan, Roger Powell and John Wilcox, have not earned him platinum, nor gold records but a sense of coherent self satisfaction.

*Hermit of Mink Hollow* follows Rundgren's cult trend. It has nothing attractively new and as a commercial attempt, it's a failure. Rundgren's production is polished but his poor sense of commercialism clouds his performance.

— Frank Conte



## ... Sexism

continued from page 3

mittee in its 1975 report.

"We made many recommendations," said Bonaventura, "some of them have been acted upon, others haven't been. We want to let people know that discriminatory situations still exist."

"We've had some reports over the years," she said, "and although they have been spotty, they have been specific instances of sexist behavior. There was one class where women who raised their hands in class were never called on, and another where a female student was given a paper she had done and there were sexist remarks in the corrections."

As a result of these actions, the committee has addressed the brochure mainly to the department heads and faculty of the University. The committee wrote that such individuals "are encouraged to evaluate the long term impact of course content and reading material upon students' lives."

The group hopes that changes can be made to affect the entire departmental

structure. The brochure states that curriculum and procedural changes may be "ineffective if they are not planned in relationship to others in the department."

To effect departmental changes, the committee would like individual instructors to consider how their classroom presentations specifically affect the progress and development of a class. The group feels that a professor's classroom presentation can greatly influence student attitudes concerning career and family choices. The committee also feels that student participation in class will lead to an awareness of different life roles open for the student's exploration.

"We're not trying to condemn the University as a whole," Bonaventura said. "Much of the problem has to do with people not thinking before they act. We just want to get people to think."

The committee feels that the brochure stands to benefit the entire University in this regard by increasing sensitivity "to the dignity, integrity and equality due all people in our (American) society."

## ... Len Berman

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Berman started a program called Sports Fantasy, in which viewers can write to Channel 4 about their "particular sports fantasies." Berman then tries to fulfill the fans' dreams. Sometimes he can. Other times he can't.

"We couldn't grant one guy's wish to throw the opening pitch for the Red Sox from a helicopter that would be hovering over Fenway Park," exclaimed Berman. However, he said they showed a shot of man diving into the Aquarium to feed a shark, on Sports Fantasy.

Berman said he developed the Sports Fantasy program when "I got tired of delivering one directional communication and wanted some feedback."

Berman chooses the best ideas for the script. He claims that athletes like Sports Fantasy, because they are not being asked the same batch of dumb questions. He remarked that the most receptive athletes are the ones he sees every day, while the women's tennis team is the hardest to deal with.

Berman feels Sports Fantasy is popular with both sports fans and non-sports fans. He says it is appealing because, "It shows nice pictures on TV and it doesn't sell out the sports fans."

Berman stated that when he reports on college and high school sports, he tries to pick a story that the whole audience will be interested in. He said that the coverage a school gets often depends on its closeness to Boston. He said that schools that have more aggressive athletic directors get better coverage, because they let us know what's happening.

He admitted that in the realm of school sports, sportscasters are very dependent on tips.

Berman does not have complete editorial control over his copy, but said he can choose scenes for his sportscast. When asked if anyone at Channel 4 critiques his sportscast, Berman replied, "My biggest gripe about Channel 4 is that a boss never complained about any of my broadcasts in the five years I've been there."

## Mountaineering #4.

# THE OPTIMUM MOMENT.

Mountaineering<sup>1</sup> is a skill of timing as well as technique. The wrong moment, like the wrong method, marks the gap between amateur and aficionado. So the key to successful mountaineering is to choose the occasions wisely and well. When, then, is it appropriate to slowly quaff the smooth, refreshing mountains of Busch Beer?

Celebrations, of course, are both expected and excellent opportunities to test your mountaineering mettle. Indeed, on major holidays it is virtually

mandatory to do so.



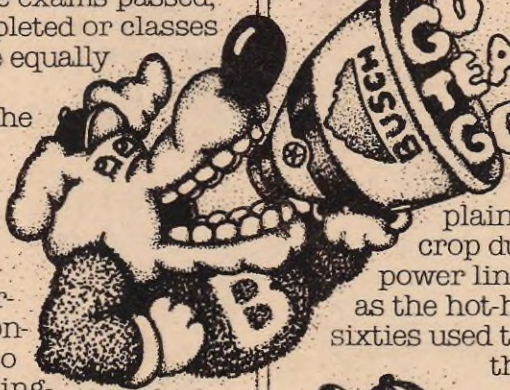
Imagine ushering in the fiscal new year or commemorating Calvin C. Coolidge's birthday or throwing caution to the wind during Take-A-Sorghum-To-Lunch-Week without the benefit of Busch. A disturbing prospect at best.

On the other hand, not every event need be as significant as those outlined above.



Small victories like exams passed, papers completed or classes attended are equally acceptable. Remember the mountaineer's motto: matriculation is celebration.

Interpersonal relationships are also meaningful times. There are few things finer than taking your companion in hand and heading for the mountains, transcending the ho-hum and hum-drum in favor of a romantic R & R. Naturally, couples who share the



pleasures of mountaineering run the risk of being labeled social climbers. But such cheap shots are to be ignored. They are the work of cynics, nay-sayers and chronic malcontents.

Similarly, the ambience of an athletic afternoon (e.g. The Big Game) is another ideal moment. Downing the mountains elevates the morale of the fan and, hence, the team. Therefore, if you care at all about the outcome, it is your duty to mountaineer.

When should one not enjoy the invigoration of the mountains? Here, you'll be happy to learn, the list is much briefer.

Mountaineering is considered declassé with dessert, improper during judicial proceedings and just plain foolish while crop dusting around power lines. Otherwise, as the hot-heads of the sixties used to say, "Seize the time!"



Mountaineering is the science and art of drinking Busch. The term originates due to the snowy, icy peaks sported by the label outside and perpetuates due to the cold, naturally refreshing taste inside. (cf. lessons 1, 2 and 3.)



Don't just reach for a beer.

Head for the mountains.